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THE HARVARD ORIENTAL SERIES

# HARVARD ORIENTAL SERIES

EDITED

*WITH THE COÖPERATION OF VARIOUS SCHOLARS*

BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF BANSRIT IN HARVARD UNIVERSITY

**VOLUME VI**

*(AUTHORISED REPRINT)*

# THE BRĀHAD-DEVATĀ

ATTRIBUTED TO

## ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS  
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH  
AN INTRODUCTION AND SEVEN APPENDICES, AND  
TRANSLATED INTO ENGLISH WITH CRITICAL  
AND ILLUSTRATIVE NOTES

BY

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PART II.  
TRANSLATION AND NOTES

MOTILAL BANARSIDASS  
DELHI :: VARANASI :: PATNA

**MOTILAL BANAR SIDASS**  
**BUNGALOW ROAD, JAWAHAR NAGAR, DELHI-6**  
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**TO**

**PROFESSOR ERNST LEUMANN**

**OF THE UNIVERSITY OF STRASSBURG**

**IN GRATEFUL RECOLLECTION OF HIS MANY**

**FRIENDLY SERVICES TO ME IN CONNEXION**

**WITH MY SANSKRIT STUDIES**

**I DEDICATE THIS**

**WORK**



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## ABBREVIATIONS

- The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.*
- AB.** = Aitareya Brähmana.  
**AGS** = Āśvalāyana Grhya Sūtra.  
**Ārs.** = Ārsānukramanī.  
**AS'S.** = Āśvalāyana Śrauta Sūtra.  
**AV.** = Atharva-veda.  
**BD.** = Bṛhaddevatā.  
**JAOS.** = Journal of the American Oriental Society.  
**JRAS.** = Journal of the Royal Asiatic Society of Great Britain and Ireland.  
**KB.** = Kauṣītaki Brähmana.  
**KZ.** = Kuhn's Zeitschrift.  
**M. M.** = Max Müller.  
**n.** = Nitimafjari.  
**Nir.** = Yāska's Nirukta.  
**R.** = Rājendralāla Mitra.  
**r.** = the reading in Rājendralāla Mitra's text.  
**RV.** = Rg-veda.  
**ṣ.** = Ṣadguruśya.  
**s.** = Skṛtya.  
**S.** = Sarvānukramanī.  
**S'B.** = Śatapatha Brähmana.  
**TB.** = Taittiriya Brähmana.  
**TS.** = Taittiriya Samhitā.  
**v. r.** = various reading.  
**VS.** = Vājasaneyi Samhitā.  
**ZDMG.** = Zeitschrift der deutschen morgenländischen Gesellschaft.



# BRHADDEVATĀ

## TRANSLATION AND NOTES

### 1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text<sup>a</sup>, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृता b fkm<sup>1</sup>, corrected to नमस्कृत्य h, नमस्कृत्य rd (Rgvidhāna i. 1. 1 has नमस्कृतः  
मन्त्रवृग्मयः).—प्रश्नात्मो Bhr<sup>3</sup>m<sup>1</sup>, चक्रात् r.

<sup>a</sup> The words *samāmnāyānupūrvavaśah* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm<sup>1</sup>rbk, हि तत्सर्वं r<sup>1</sup>r<sup>4</sup>.—अवग्रहति hm<sup>1</sup>b fkn, अविग्रहति r<sup>2</sup>, अधिग्रहति r.—With the words देवतात्मो हि मन्त्राद्याम् cp. Saivānakramaṇī, Introduction § 1:  
मन्त्राद्यां . . . देवताविद्; and मन्त्राद्यां देवताविद् below, viii. 3<sup>1</sup>.

3. He is capable of giving an (authoritative) opinion (*vijñāpayati*) as to their (*tad* = *mantrānām*) intentions<sup>a</sup> which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*rṣiṇām mantradṛṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस् hm<sup>1</sup>b, तद्वितांस् r, तद्वितांस् k, तद्वितांस् r<sup>1</sup>r<sup>4</sup>, तद्विदां r.—तदभिप्रायाम्  
hm<sup>1</sup>rfk, तदभिप्रायाम् b.

\* Cp. Nirukta vii. 3 : *evam uocāvacair abhiprāyair rṣiṣām mantradṛṣṭayo bhavanti.*

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies<sup>a</sup>.

सौक्राणं Bhm<sup>1</sup>r<sup>3</sup>, सौक्रिकाणं r.—वा hm<sup>1</sup>fk, वा b, no particle r.

\* Cp. Sarvānukramanī, Introduction § 1: ‘for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.’ Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya<sup>a</sup>.

इह hm<sup>1</sup>r, इव bfk.—सूर्यमेव च hm<sup>1</sup>rb<sup>1</sup>k, सूर्यमेव तु r<sup>1</sup>r<sup>4</sup>.

\* Cp. below, i. 69; Nirukta vii. 5; Sarvānukramanī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)<sup>a</sup>. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं b, देवं hd, देवं fkr.—भग्नाथm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, भग्नाय bfkr.—तदेव bfkr, तदेव hm<sup>1</sup>d.—The end of the *varga* is here marked by ॒ in bm<sup>1</sup>, not in hdkf.

\* Op. Nirukta vii. 1: ‘the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.’

## 2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons<sup>a</sup>.

\* Cp. Rgvidhāna i. 1. 6.

8.—The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than those in which heaven is prayed for.

सुखाशिष्ठो तु hm<sup>1</sup>r, सुखाशिष्ठो तु f, सुखाशिष्ठस्तु r<sup>1</sup>r<sup>4</sup>.—इश्वरे hm<sup>1</sup>r, इश्वरे bfkr<sup>1</sup>r<sup>4</sup>.—ताः स्तुः r, ता स्तुः hsk, ता स्तुः m<sup>1</sup>, ता स्तुः b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) ‘this man wants something from me,’ and (he also

3] —i. 14, 15 TRANSLATION AND NOTES [Introduction

recognizes) one who states an object, (thinking) ‘he praises, (that is) he regards me as one having (those) objects (to bestow).’

चर्थयत्वेष hm<sup>1</sup>r, चर्थयत्वेष bsk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवद्विर्वा ब्रुवद्विर्वा hm<sup>1</sup>bskr<sup>2</sup>, सुवद्विष्व ब्रुवद्विष्व r.—चर्षिभिसात्वदर्शिभिः hm<sup>1</sup>r, चर्षिभिमन्त्वदर्शिभिः bskr<sup>2</sup> (मंदर्शिभिः f), मन्त्रेष्वर्णानुदर्शिभिः r<sup>1</sup>r<sup>3</sup> (r<sup>4</sup>?).

11. When the name of a deity is mentioned in the second person <sup>a</sup> in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

भिधीयते Bhm<sup>1</sup>r<sup>3</sup>, प्रदृशते r.—तामेव देवतां विद्यात्मने hm<sup>1</sup>bsk, तमेवाऽऽः सुसंपत्तं मन्त्रं r.—The end of the *varga* is here marked by ३ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapuruṣayogās tvam iti caitena sarvānāmnā.*

### 3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr<sup>8</sup>skr<sup>2</sup>, तु देवता bm<sup>1</sup>, तदेवतां r.—०भिधामां hm<sup>1</sup>rbfk, ०भिधामं r<sup>1</sup>r<sup>4</sup>.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्मने देवता यस्मिन् hm<sup>1</sup>rbk, चिचं तदृश्मते यास्मिन् r<sup>1</sup>r<sup>4</sup>.—एवस्मिन् hm<sup>1</sup>r<sup>4</sup>, एवस्म bskr, एतस्मा r<sup>1</sup>.—h has on the margin चिचं तदृ दृश्मते यास्मिन्नेकसां यजुषु इयोरिति माति पाठः।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer’s hymn (*r̄si-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*arthā-sūkta*).

इदस्तो  $hm^1 b fkr^2$ , इद्दोभ्यो  $r.$ —च प्रजायते  $Bhr^3 m^1$ , तस्य जायते  $r.$ — $\text{ऋषिसूक्तं तु}$   
 $b fkr dh$  (corrected on margin in  $h$  to “ $मूरकानि$ ”),  $\text{ऋषिसूक्तानि} (तन्यत्र यावत्येकस्य) r^1 r^4.$ —  
The reading of  $15^{ab}$  in the text is that of  $Bhr^3 m^1$ ; instead of this  $r$  reads देवतेका तु यावत्सु  
देवतायास्तदुच्चते.  $h$  has also on the margin सूयेतेका तु यावत्सु देवतायास्तदुच्चते  
इति भाष्यं पाठः। With reference to  $15^{cd}$ ,  $h$  has on the margin: यावत्स्वर्थः समा-  
प्तेत च।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandah-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः स्युस्  $hr^2 r^3 r^5$ , या स्युस्  $bfm^1$ , या स्यु क, यासु  $r.$ —तश्चः  $hdfm^1$ , तश्चः  $r.$ —इसः  
क, तश्चिं  $b.$ —वैविध्यमेवं  $Bhr^3 m^1$ , वैविध्यमेतत्  $r.$ —The end of the *varga* is here marked  
by ३ in  $h d m b f k.$

#### 4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn <sup>a</sup>, or such as belong to a stanza (only), as well as such as are incidental <sup>b</sup>.

मन्त्रेषु  $hrb$ , मन्त्रेण  $fk.$ —<sup>c</sup> च वर्माचि  $hm^1 bf$ , <sup>c</sup> च चूरमाङ्गि  $r.$ , <sup>c</sup> च वर्माचि  $k.$

<sup>a</sup> Cp. Nirukta vii. 13 and x. 42.

<sup>b</sup> Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

भजने वे  $hm^1 r$ , भजने दीः  $bfk.$ —वे चक्षुः  $hm^1 r$ , दीः चक्षुः  $b$ , दीर्घचः  $r^1 r^4 fkr^2 r^5.$ —  
नानि  $hm^1 r fk$ , यानि  $br^4.$ —च वाग्निचित्  $Bhm^1 r^3$ , प्रसङ्गतः  $r.$ — $18^d = 41^d.$

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

प्रकारेऽपि  $hm^1 r b f k$ , प्रकाशेऽपि  $r^1 r^4 r^5.$

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described <sup>a</sup>. When a hymn is broken up (*bhinnē*)<sup>b</sup>, one should here state the deity from (its) characteristic mark <sup>c</sup>.

०शेषं hm<sup>1</sup>r<sup>3</sup>br<sup>6</sup>r<sup>7</sup>, ०शेषं fkr<sup>2</sup>, ०शेषं r.—देवताभिह लिङ्गतः m<sup>1</sup>rbfk, देवता लिंग-भेदतः hd. No various reading is given by Rājendralāla Mitra.

\* This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, Sagenstoffe, p. 8).      <sup>b</sup> That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramaṇī i. 139.      <sup>c</sup> Cp. Sarvānukramaṇī l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful <sup>a</sup>.

यथावश्च hm<sup>1</sup>r, तथावश्च bfk.—कर्मसु hm<sup>1</sup>rb, कर्म प्रो fkr<sup>2</sup>.—The end of the *varga* is here marked by ४ in hm<sup>1</sup>bfk.

\* Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

### 5. Origin of names.

22. <sup>a</sup>Because the praisers, at the beginning and end of hymns, proclaim the occasion <sup>b</sup>, one who knows formulas should here observe the deities with regard to their name.

देवता नामा bfkr<sup>2</sup>, देवता नामाम् r<sup>1</sup>r<sup>4</sup>, देवतासाक्षा hm<sup>1</sup>r<sup>3</sup>.—उपेषेतिह hbfkr, उपेषेति हि m<sup>1</sup>, उपेषेति हि r<sup>1</sup>r<sup>4</sup>.

\* Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in Album-Kern (Leiden, 1903), pp. 334, 336.

<sup>b</sup> That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: ‘from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?’<sup>a</sup>

सत्त्वाणां r<sup>1</sup>, सत्त्वाणां f, सत्त्वाणां all the rest.—षा bfkr<sup>1</sup>r<sup>3</sup>, ष hm<sup>1</sup>r.—यद्याम्बृ r<sup>1</sup>r<sup>4</sup>, यद्याम्बृ hm<sup>1</sup>rbk.

\* This expression is equivalent to *laukyānam*; cp. *laukyānam vaidikānam* vā above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too:

**पौराणः** all MSS. except  $r^1r^4$ , which have **पौराणाः**.—मन्त्रते  $hr^3$ , मन्त्रते  $Bm^1r^1r^4d$ : I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because  $h$  and  $r^3$  are the most correct of the MSS., and because मन्त्रते is very easily altered to मन्त्रति, as is proved by the fact that  $d$ , which is a copy of  $h$ , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction<sup>a</sup> and extraction<sup>b</sup>'

यदृक्षयोपवसनात्  $hm^1rb$ , यदृक्षयोपवरानात्  $f$ , यदृक्षयोपवसनात्  $r^1r^4r^6$ .—तथा-मुष्ठायणाच्च यत्  $bfk$ , तथा-मुष्ठायणाच्च  $r^1r^4$ , तथा-मुष्ठायणाच्चपात्  $hr$ , तथा यणाच्चपात्  $m^1$  (the syllables पाता in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

<sup>a</sup> I have assumed this to be the most likely meaning from the use of *upa-vas*.   <sup>b</sup> Lit. 'the condition of being the descendant (*āyana*) of him (*amusya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathitara say, 'from four: from prayer, from the diversity of objects<sup>a</sup>, from speech, and from action.'

०रथीतराः  $hm^1rbf$ , ०रथंतराः  $kr^2$ —Between इति and तथा उत्तराः  $fk$  insert शामानि कर्मतस्त्वाह श्वोभते, evidently copied by mistake from २७<sup>a,b</sup>.—यार्थवैरूप्याद्  $hm^1rb$ , र्थार्थवैरूप्याद्  $fkr^2r^6$  (०रूपाद्  $f$ ), अ च वैरूप्याद्  $r^1r^4$ .—The end of the *varga* is here marked by ५ in *bfdm*<sup>1</sup>, not in *k*.

<sup>a</sup> *Artha-vairūpya* here corresponds to *rūpa* in 25.

#### 6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance<sup>a</sup>, all arise from action.

कर्मतस्त्वाह  $hr^1r^3m^1bfk$ , कर्मणां चाह  $r$ .—वार्थं  $hr^3br^2r^6$ , वार्थं  $r$ , वार्थं  $fk$ .

<sup>a</sup> *Rūpa* here corresponds to *artha-vairūpya* and *vācyā* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent<sup>a</sup>, as well as from addiction and extraction, is simply action : and so hear (what) the reasons (are).

यदृक्षयोपवसनात् hrb, यदृक्षयोपवसनात् fkr<sup>3</sup>, यदृक्षया निवासात् r<sup>1</sup>r<sup>4</sup>.—तथा सु-  
श्वायणात् यत् hrb, तथा मृश्वायणात् fk, यदा मृश्वायणात् r<sup>1</sup>r<sup>4</sup>.—तथा तदपि all  
MSS. except b, which has तथावदपि.—कृणुर्चं च m<sup>1</sup> bfk, कृणुर्चं तु r, कृणुर्चं च hr<sup>3</sup>d.—  
हेतवः Bhm<sup>1</sup>r<sup>3</sup>, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-  
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due  
perhaps to the metre). The Rgvidhāna has instances of the same loose usage (i. 3. 4; iii.  
4. 1). हेतुतः (the reading apparently of r<sup>1</sup>r<sup>4</sup>) looks too much like a correction (cp. i. 46).

<sup>a</sup> *Yadṛchayā* is the only word here and in 25 which is not in the ablative, probably  
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*  
(for *ea yat*) in 25 was probably due to *yadṛchayopavasanāt* being understood by the copyist  
as one expression and the consequent necessity of making up the number nine in some  
other way. The corruption is not repeated in 28 because of the absence of this necessity.  
*Yadṛchayā* (scil. *nāma*) is explained below (i. 30) as *yādṛchikānā nāma*.

29. Creatures arise from action ; from action (comes) the inter-  
course of beings. And a being comes into existence somewhere :  
it is produced from (its) abode.

प्रवा॑: hm<sup>1</sup>r, प्रवा॑ r<sup>1</sup>bfkr<sup>2</sup>.—कर्मतः सत्त्वसंगतिः hm<sup>1</sup>r b, कर्मतः सत्त्वगंगतिः f (गागतिः  
kr<sup>2</sup>), कर्मणः सत्त्व जायते r<sup>1</sup>.—क्वचित् all MSS. except r<sup>1</sup>r<sup>4</sup>, which have सतो.—संज्ञायते  
सत्त्व k, स जायते सत्त्व hr<sup>3</sup>d, संज्ञायते सत्त्व fm<sup>1</sup>r, संज्ञापयेयत्वं b, निवसते सत्त्व r<sup>1</sup>r<sup>4</sup>.

30. An accidental name is given somewhere or other : one  
should know that that also is here (derived) from a comparison  
with some (form of) becoming.

तु नामाभिधीयते hm<sup>1</sup>r, नाम नामाधीयते fkr<sup>2</sup>, नाम नाम धीयते r<sup>1</sup>r<sup>5</sup>, नाम  
नामापि भिधीयते b.—शीपम्यादिह hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, शीपम्यादपि bfk<sup>2</sup>, शीपम्यादेव r.

31. For there is no (form of) becoming unconnected with  
action, nor is any name meaningless. Names have no other source  
than becoming ; therefore they are all derived from action.

न नामात्मि hm<sup>1</sup>r, न नामाह b, त नामाह f, तन्नामाह kr<sup>2</sup>.—The end of the *varga*  
is here marked by न in hd, by न॒ in fk, not at all in bm<sup>1</sup>.

#### 7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

यस्त् hm<sup>1</sup>bfk, यस्त् r.—०वसनास्त् hm<sup>1</sup>r, ०वसनं च b, ०वचनं च r<sup>1</sup>r<sup>4</sup>fskr<sup>2</sup> (चत्र f).—भवत्वेव तु m<sup>1</sup>rfk, भवत्वेव हि h b.—स्वस्यादेमंगलादिह hm<sup>1</sup>bkr<sup>2</sup>r<sup>5</sup>, स्वस्यादे मंगलानि ह corrected to ०दिह f, स्वस्यादेमंगलानि च r, आशास्ते मंगलानि च r<sup>1</sup>r<sup>4</sup>.

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'<sup>a</sup>

अपि कुत्सितः hm<sup>1</sup>rb, अपि कृत्सितः f, अचिकित्सितः kr<sup>2</sup>.—इह bskr, अपि hr<sup>4</sup>.—विदितान्पि hm<sup>1</sup>rfk, विदितान्पि b, जिदितान्पि r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

चे Bhm<sup>1</sup>r<sup>3</sup>, चे r.—चैव hr, चैवं bsk.—प्रभावादेवतात्मः hr<sup>3</sup>fr<sup>2</sup>r<sup>7</sup>, प्रभावा देव-तात्मः m<sup>1</sup>k, प्रभावादेवतात्मः b, चाकप्रभावेण चात्मः r.

35. Praise (47)<sup>a</sup>, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवस्त्रिहका m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, प्रवास्त्रिहका k, प्रवस्त्रिहका hdbfr: cp. the various readings in 57.

<sup>a</sup> The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*āśi*), narration (*ācikhyāsa*), plaint (*paridevanā*), blame (*nindā*), and laudation (*prāśamsā*) are given.

36. commission (51), injunction (52), vaunt (53), lament<sup>a</sup> (53), narration (58), conversation (52), purifying narrative<sup>b</sup> (53).

<sup>a</sup> Corresponding to this (*vilapitam*) we have *vilōpa* in 53.

<sup>b</sup> Simply *ākhyāna*

in 53.—The end of the *varga* is here marked by ◉ in m<sup>1</sup>dfk, not in b.

**8. Different kinds of formulas and modes of expression.**

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50) :

प्रतिराधस् <sup>r<sup>4</sup></sup>, प्रतिरोधस् f k, प्रतिसेधस् b, प्रतिवेधस् h m<sup>1</sup> r<sup>7</sup> (cp. the various readings in 55).—प्रतिवाच्यं तथैव च h m<sup>1</sup> r<sup>3</sup> r<sup>7</sup>, प्रतिवाच्यं च नाम चत् r, प्रतिवाच्यं च नाम चत् b f k.

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57) :

प्रमादापहृष्टो h m<sup>1</sup> r f k, प्रसादपद्मवी b.—च ह h m<sup>1</sup> r<sup>3</sup> r<sup>7</sup>, च मृ b, ये ह k, ये ह f, च चत् r.—सञ्जरो h m<sup>1</sup>, सञ्जरो b f k r (cp. various readings in 56).—यस्त् B h m<sup>1</sup> r<sup>3</sup>, नाम r.

39. abuse (48), eulogy <sup>a</sup>, invective (49), curse <sup>b</sup> (49, 58); preposition, particle, noun, and verb <sup>c</sup>;

आक्रोशो h m<sup>1</sup> r<sup>3</sup> br<sup>7</sup>, आकाशो f k.—भिष्वव० hr<sup>3</sup> m<sup>1</sup> r<sup>7</sup>(f?), भिष्वव० kr<sup>2</sup>, भिलव० r.—चेषः h b f k, आचेषः r.—उपसर्गी h m<sup>1</sup> rb, उपसर्गा r<sup>1</sup> r<sup>4</sup> f k r<sup>2</sup>.—निपातस्त् h b f k, निपातास्त् r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> No example of this category (*abhिष्वात्*) is given below, perhaps because of its practical identity with praise (*stuti*). <sup>b</sup> See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhिष्वात्*). <sup>c</sup> These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present <sup>a</sup>, and future ; masculine, feminine, neuter <sup>b</sup> : of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च h m<sup>1</sup> k, भविष्यत्स्त् f, भविष्यत्स्त् br.—पुराम् MSS.—स्त्री च h m<sup>1</sup> r<sup>3</sup> br<sup>7</sup>, स्त्रीलं f k, स्त्रय च.—सर्ववेदेषु सर्वशः B h r<sup>3</sup> m<sup>1</sup>, सर्ववेदेष्विति स्त्रितः r, सर्ववेदेष्विति स्त्रितिः r<sup>4</sup>.

<sup>a</sup> *Bharyā* here meaning ‘present,’ in i. 61 means ‘future.’

<sup>b</sup> Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances ; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाकार्यदर्शनार्थीया h m<sup>1</sup> b f k r<sup>5</sup> r<sup>7</sup>, तेषां जिद्दर्शनार्थीया r.—र्धचाः h m<sup>1</sup> r, र्धच्च b f k.—त्राणयो चाच कल्पे च जिगद्यन्तेऽच कानिचित् h m<sup>1</sup> r b f k, विधी कल्पे च देवे च जिगद्यन्तेऽच कर्हिचित् r<sup>1</sup> r<sup>4</sup>.—The end of the *varga* is here marked by **८** in h m<sup>1</sup> b f k.

## 9. Definition of noun and verb.

42<sup>a</sup>. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

ॐरितेह rbk, ॐारितेह hm<sup>1</sup>f.—द्रव्यं hm<sup>1</sup>b, द्रव्ये rbfk.—तदष्टरं hm<sup>1</sup>b, तदष्टरं fkr.—42-45 are omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विमक्तयः hr<sup>3</sup>r<sup>7</sup>m<sup>1</sup>, विमूतयः fkr.

44. That notion which, connected with many actions, becoming a later from an earlier<sup>a</sup>, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियाभिनिर्वृत्तिवशेन m<sup>1</sup>r, क्रियाभिनिर्वृत्तिं f, क्रियाभिनिर्वृत्तिवशेन b, क्रियाभिनिर्वृत्तिवशेन bfk.—सिद्धं m<sup>1</sup>bfkr, सिद्धा h.

<sup>a</sup> That is, which expresses sequence of time : the expression is taken from Nirukta i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्तिं m<sup>1</sup>rb, क्रियाभिनिर्वृत्तं h.—क्रदन्तश्वद्भाभिहितो hm<sup>1</sup>fr, क्रदन्तश्वद्भाभिहितो b.—विभक्त्यव्ययं hm<sup>1</sup>r, विमक्तिव्ययं fk b. The end of the *varga* is here marked by Q in hm<sup>1</sup>bfk.

## 10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह् hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfkr<sup>2</sup>, विविधान्यपि r.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced ; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आशीः hr<sup>1</sup>r<sup>3</sup>br<sup>2</sup>m<sup>1</sup>, प्रोक्ता आ fk, प्रोक्ता अथाग्रीः r.

48. In the formula 'Citra indeed' (*citra it* : viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*<sup>a</sup> reviles.

मद्देह्म<sup>1</sup>rb, मद्वः r<sup>1</sup>r<sup>4</sup>, मन्त्र० r<sup>3</sup>fk.—प्रशंसा भोवस्स h<sup>1</sup>rbfk, प्रसंगाद्वोवस्स r<sup>1</sup>r<sup>4</sup>.—  
सौभरे: m<sup>1</sup>, सौभरे: hr, सौभरे b, सौभर fkr<sup>2</sup>.—माता चित्य० h<sup>1</sup>r, माता चेत्य० fkr<sup>1</sup>r<sup>2</sup>r<sup>5</sup>.

\* VS. xxiii. 25; TS. vii. 4. 19<sup>3</sup>; SB. xiii. v. 2<sup>5</sup>; TB. iii. 9. 7<sup>4</sup>; ASS. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

ऋग् भोघमन्नं h<sup>1</sup>r, ऋग् भोघमन्न b, ऋग्भोघमन्न f, ऋग्भोघमन्न kr<sup>2</sup>.—जिन्हा  
hm<sup>1</sup>br, तिदा fkr<sup>2</sup>.

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*dāṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति h<sup>1</sup>rbfkkr<sup>2</sup>r<sup>6</sup>, दण्डादि r<sup>4</sup>.—परिदेवना h<sup>1</sup>rb, परिवेदना fkr<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by 90 in hbfkm<sup>1</sup>.

#### 11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhah svid āsit*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuh*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imam no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीक्ष h<sup>1</sup>rbfk, आसीदिष्कृ r<sup>1</sup>r<sup>4</sup>.—कथना h<sup>1</sup>r, कथना r<sup>1</sup>r<sup>4</sup>bfk, कक्षना r<sup>5</sup>.—  
कचति hm<sup>1</sup>rbfk, कचते r<sup>1</sup>r<sup>4</sup>.

52. 'Here let him say' (*iha bravītu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice<sup>a</sup> is prohibition and admonition (38).

संक्षाप bfkr, संक्षाप hm<sup>1</sup>, संक्षाप r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>.—क्षगुपोप मे hr<sup>3</sup>m<sup>1</sup>B, तृगुपोप मे r.—प्रति-  
ष्ठोपदेशी hm<sup>1</sup>rbfk, प्रतिष्ठापदेशी r<sup>1</sup>r<sup>5</sup>.

<sup>a</sup> That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative<sup>a</sup> (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)<sup>b</sup>; 'without a husband' (*avirām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'<sup>c</sup> (*sudevah*: x. 95. 14, expresses) desire (35).

विशापः स्वाम् hr<sup>3</sup>r<sup>2</sup>r<sup>7</sup>bfkm<sup>1</sup> (no *visarga* bfkm<sup>1</sup>), विशापसु r.—अवीरामाद्वनः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfkr<sup>2</sup>, अवीरामिभ माम् r.

<sup>a</sup> *Akhyāna* here corresponds to *pavitrākhyāna* in 36. <sup>b</sup> *Vidāpa* here corresponds to *vilapitam* in 36; the latter expression is also used in Nirukta v. 2 with reference to the above passage (i. 179. 4). <sup>c</sup> In Nirukta vii. 3 this passage is, however, described as plaint (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) Śunahśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)<sup>a</sup>; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)<sup>b</sup>,

मृगःशेषे m<sup>1</sup>r, मृगःशेषे b, मृगःशेषे r<sup>5</sup>, मृगःशे f, मृगःशेष kr<sup>2</sup>, (०रो) मत चषे r<sup>1</sup>r<sup>4</sup>.—तुच्छो ह स्वाम् hm<sup>1</sup>rfk, तुच्छो ह स्वाम् b.—Instead of 54<sup>cd</sup>, as given in the text according to hm<sup>1</sup>rbfk, a totally different line occurs in r<sup>1</sup>: यां कल्पयति गोऽरथः परिचासुक्तमिह ते, the first *pāda* of which is the *pratika* of a *khila* mentioned below (viii. 45).

<sup>a</sup> Cp. below, viii. 44; Meyer, Rgvidhāna xxiii, xxvii. <sup>b</sup> The author here seems to have been unable to quote an example of *sāṃkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitaśa<sup>a</sup>; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1-3)<sup>b</sup>, again, (expresses) an obstacle (37).

स्वेतशस्य m<sup>1</sup>hfk, स्वेतशस्य 'r.—यः Bhm<sup>1</sup>r<sup>3</sup>, युः r.—महानग्न्या० hm<sup>1</sup>rfk, प्रह्लानाद्वा० b.—स्वात् hm<sup>1</sup>, स्वात् fk<sup>2</sup>, त्वा b, तु r.—प्रतिराधो hdf, प्रतिराधो kr<sup>2</sup>, प्रतिरोधो bm<sup>1</sup>r (cp. above, 37).—भुगित्वपि m<sup>1</sup>hr<sup>3</sup>f, भुगित्वपि kr<sup>2</sup>, भुगित्वभि br<sup>7</sup>, भुगित्वत r.—The end of the *varga* is here marked by ११ in hm<sup>1</sup>f, not in bk.

<sup>a</sup> See Aitareya Brāhmaṇa vi. 33. 1, and Sēyana's comment in Aufrecht's edition; also Haug, vol. ii, p. 434. <sup>b</sup> Cp. AB. vi. 33. 19, Haug, vol. ii, p. 435.

## 12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svah*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्वेष  $hm^1r$ , प्रमादस्त्वेह  $b$ , प्रमादस्त्वेक  $fkr^2$ .—ग स स्व  $hm^1r^3f$ , गमस्व  $kr^2$ , गमष्ट  $r$ , omitted in  $b$ .—अपहृवः  $bbr^3m^1$ , अपहृच  $f$ , अपहृव  $k$ , अहृव  $r^2$ , अभिल्लवः  $r$ .—सञ्चरः  $hrm^1$ , सञ्चरः  $fk$ .— $56^{cd}$  and  $57^{ab}$  are omitted in  $b$ .

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)<sup>a</sup>—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau*: AV. xx. 133. 1-6)<sup>b</sup>.

आमये पहृवो  $r^4$ , आमन्नपहृवो  $r$ , आमहृपहृवो  $r^3$ , यामन्नपहृवो  $hd$ , यामन्नपहृवो  $b$ , यामनुपहृवो  $fkr^2$ , यामनुपम्भवो  $m^1$ .—जेषा  $hdm^1bfk$ , जेति  $r$ .—प्रवस्त्विका  $hr^3kr^2$ , °अ-हिका  $fbm^1dr$  (cp. 35).

<sup>a</sup> Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye pahnava na*), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhīṣṭava*: see note on i. 39. <sup>b</sup> The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mr̥tyur āśit*: x. 129. 2)—this (stanza) they pronounce to be narration (36)<sup>a</sup>; 'may they be childless' (*aprājāḥ santu*: i. 25. 5<sup>c</sup>) is a curse (39)<sup>b</sup>, while 'blessed' (*bhadram*: i. 89. 8) is a prayer<sup>c</sup> in Gotama<sup>d</sup>.

भद्रम्  $hdm^1r$ , भद्रम्  $bfkr^2$ .—गीतमे  $m^1$ , गीतमे  $hbfkr^2$ . The author of i. 89. 8 (*bhadram karṇebhīḥ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गीतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as गीतमे, 'in the hymn of Gotama' (but गात्संमदे in iii. 36). (In ii. 129  $hbm^1$  have all wrongly गीतमे for गीतमे; cp. also critical note on ii. 46.)

<sup>a</sup> The same term is used to describe the same stanza in Nirukta vii. 3. <sup>b</sup> 'Curse' (39) is twice exemplified, once as *sāpa* (49), and once (57) as *abhīṣāpa*. <sup>c</sup> This is the second example of *āśis* (35). *Apahnava* in i. 57 (note <sup>a</sup>) would therefore not stand alone as exemplified twice. <sup>d</sup> The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीहृष्म् hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>7</sup>, इहार्षजम् r.—प्रयोगतम् hm<sup>1</sup>rfsk, प्रयोगे तच् b.

60. These contents (*vākyārthaḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference<sup>a</sup>.

०ता॒ सूक्तमागिनी॒ hm<sup>1</sup>bfr, ०ता॒ सूक्तमागिनाम्॑ r<sup>4</sup>, ०ता॒ सूक्तमागिनो॑ kr<sup>2</sup>.—संश्येन  
hm<sup>1</sup>rb, संमूद्यते॑ fkr<sup>2</sup>.—त्वचा॑ hm<sup>1</sup>rb, तचा॑ r<sup>4</sup>, त्व आगु॑ f, त्वा॑ आगु॑ kr<sup>2</sup>.—The end  
of the *varga* is here marked by १२ in hdbf, and by २२ in k, not at all in m<sup>1</sup>.

<sup>a</sup> These various forms of statement in reality imply praise of the deity with which they are connected.

### 13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be<sup>a</sup>, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

ह्र<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>7</sup> read ६१<sup>a</sup>b as in the text; r has मवमूर्तं भविष्यत्त्वं वक्षुमं खावरं च यत्।

<sup>a</sup> *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācyam*)<sup>a</sup>.

एषा॑ hm<sup>1</sup>rbfk, एषां॑ r<sup>1</sup>.—यद्॑ Bhr<sup>3</sup>m<sup>1</sup>, यद्॑ r<sup>1</sup>.—च वाच्य॑ hdr<sup>3</sup>m<sup>1</sup>b, च वाच्यं॑ r<sup>7</sup>,  
च वाच्यं॑ f, च वाच्यं॑ k, चाच्यं॑ r.

<sup>a</sup> That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. *Vedāntasāra*, § 144, and introductory stanza, ed. Böhtlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

छत्तिष्॑ hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>7</sup>, छत्तिष्॑ r.—निवेश्वर॑ स्वेषु॑ hm<sup>1</sup>r, निवेश्वरः॑ स्वेषु॑ b, निवेश्वास्वेषु॑ f.

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतमूर्तिषु *hdr*, एतमूर्तेषु *m<sup>1</sup>*, एतमूर्तिषु *b*, एमूर्तिषु *f*, यमूर्तिषु *k*, एतमैवेषु *r<sup>1</sup>r<sup>4</sup>*.—अस्तितं *hm<sup>1</sup>rbfk*, अस्तिन् *r<sup>4</sup>r<sup>5</sup>r<sup>7</sup>*.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि *hm<sup>1</sup>r<sup>8</sup>r<sup>7</sup>*, एष च *bfkr<sup>2</sup>*, एष च *r*.—The end of the *varga* is here marked by १३ in *bfkm<sup>1</sup>hd*.

#### 14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati<sup>a</sup>, but in that (celestial) world, Agni Suci<sup>b</sup>.

पवमानोऽपिर् *hm<sup>1</sup>rbfk*, पवमानापिर् *r<sup>1</sup>r<sup>4</sup>*.—०पिर्वसस्तिः *Bhr<sup>3</sup>m<sup>1</sup>*, ०विशु पावकः *r*.—असुपित्रेव *m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>*, ०वैष *f*, ०वैष *hd*, ०वैष *bkr*.

<sup>a</sup> Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.  
<sup>b</sup> Pavamāna, Suci, Pāvaka are the three names in TS. ii. 2. 4<sup>2</sup>, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara<sup>a</sup>.

०स्तिः *r<sup>1</sup>r<sup>2</sup>r<sup>5</sup>bfk*, ०स्तिः *hm<sup>1</sup>*.—जातवेदाः *r*, जातवेदा *hd m<sup>1</sup>bfk*.

<sup>a</sup> The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakānda of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

०यं नतः सह *hm<sup>1</sup>rbfk*, ०यं सह संसुतः *r<sup>1</sup>r<sup>4</sup>*.—स सृतः *hm<sup>1</sup>rbfk*, तु सृतः *r<sup>1</sup>r<sup>4</sup>*.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities<sup>a</sup>.

मध्यतो *hr<sup>3</sup>m<sup>1</sup>*, मध्यमो *bfkr*.—वायुरेव च *hm<sup>1</sup>rfk*, वायुरेव वा *b*.

<sup>a</sup> Cp. *tisra eva devatāḥ &c.* in Nirukta vii. 5, and *Sarvānukramaṇī*, Introduction ii. 8 (with Ṣadguruśīṣya's comment).

70. Owing to the majesty<sup>a</sup> of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm<sup>1</sup>r, तत् fk, तत् b.—तत् तचेह दृश्यते hr<sup>3</sup>m<sup>1</sup>br<sup>6</sup>r<sup>7</sup>, तत् तचेह दृति f, तत् तचेह यद्विति k, तत् तचोपलब्धित् r.—The end of the *varga* is here marked by ७४ in hd hm<sup>1</sup>fk.

<sup>a</sup> Cp. Nirukta vii. 5: *tāsām māhābhāgyād ekaikasyā api bahūni nāmadheyāni bhavanti.*

### 15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)<sup>a</sup>.

नामानि यद्गेकशः hfr, नामानि पद्मेकशः k, चन्नामानि वेकशः b.—०योगिताम् hm<sup>1</sup>br, ०योगिताम् fk<sup>2</sup>.

<sup>a</sup> Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajanmānāḥ*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakti*) that (sphere), and chiefly concerned with it.

प्रदिष्टाता m<sup>1</sup>rbfk, प्रदिष्टाता hd, प्रदिष्टाता r<sup>1</sup>.—तत्त्वात्ता॒ hm<sup>1</sup>fskr, तत्त्वात्ता॒ b.—केचिदेवं वदन्ति ताः hm<sup>1</sup>rbfk, नेवं केचिद्वद्विति तु r<sup>1</sup>r<sup>4</sup>, ताः r<sup>5</sup>.

73. The Soul (*ātmā*) is all<sup>a</sup> that is proclaimed to be an attribute (*bhakti*)<sup>b</sup> of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्यादे तूक्ता hm<sup>1</sup>fr, ०वेत्तुक्ता kr<sup>2</sup>, ०वीष्टक्ता॑: r<sup>4</sup>, पृथुव्युरवेत्तक्ता b.—स्त्रीकादिं hm<sup>1</sup>rfk, स्त्रीकार्तिं b, स्त्रीकाधिं r<sup>1</sup>r<sup>4</sup>.—यद्यम्भिः प्रकीर्तते hm<sup>1</sup>rbfk, यद्यम्भिः कीर्तते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. Nirukta vii. 4: *ātmā sarvam̄ devasya.*

<sup>b</sup> Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle<sup>a</sup> of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्त्वेवायुधं  $r^4$ , तेजस्त्वेवयवाः  $m^1$ , तेजस्त्वे वयवाः  $hd$ , तेजस्त्वे वायवाः  $r^3$ , तेजस्त्वे वायवा  $f$ , तेजस्त्वे वायवः ( $वस् b$ )  $hr^1r^5$ , तेजस्त्वे वायवा  $kr^2$ .—यस्त्व यत्  $Bhr^3$ , तस्त्व तत्  $r$ .

\* See Nirukta vii. 4: *ātmaivuśāṁ ratho bhavatī...ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

बङ्गदेवता सुतयो  $kr^2$ , बङ्गदेवतायाः सुतयो  $rd$ , बङ्गदेवता चा सुतयो  $hm^1bf$ . The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—दिवस्तं-सुतयस्त्व  $hm^1r^3r^5r^7f$  ( $वस् f$ ), दिवस्तंततयस्त्व  $kr^2$ , र्घवतस्त्व  $b$ , इन्द्रशः सुतयस्त्व  $r$ .—पतीनामिव  $hrb$ , पतीनामिव  $m^1skr^2r^3r^6$ .—The end of the *varga* is here marked by १४ in  $hdbf$ , not in  $m^1k$ .

#### 16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhaktih*) of a deity in each praise, one should here observe every possible means of doing so (*sampadām*).

देवतायाः सुतौ  $m^1r$ , तायाः सुतौ  $hdbfk$ .

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान्  $hdm^1$ , सु तान् सर्वान्  $r$ , सु तां सर्वान्  $b$ , सुतसर्वान्  $fk$ , सु चा सर्वान्  $r^1$ .—तच्छ्रद्धे  $hdm^1fk$ , तच्छ्रद्धे  $b$ , तच्छ्रद्धे  $r$ , तच्छ्रद्धे  $r^1r^4$ .

78. That deity to whom the oblation is offered, and to whom the hymn belongs<sup>a</sup>, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते  $hr^4m^1$  (cp. Nirukta vii. 18), निरूप्यते  $rbfk$ .—यस्त्वे  $hrbf$ , यस्त्वे  $kr^4$ .—सुतं च  $hm^1bfk$ , सुतं तु  $r$ .—सीव तत्  $hrbfk$ , तत् तत्  $r^1r^4$ .—प्रधानं  $hm^1r$ , यम्  $fk$ , यमा  $b$ , यो  $r^1r^4$ .—स्त्रान्  $hrfk$ , स्त्रा  $b$ , स्त्री  $r^1r^4$ .—या सुताः  $hdm^1f$ , या सुता  $b$ , या सुता  $k$ , या: सुताः  $r$ .

<sup>a</sup> Op. Nirukta vii. 18: *yos tu sūktam bhejate, yasmai hovir nirupyate.*

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods) is as follows) in detail.

इति hm<sup>1</sup>rbfk, एह r<sup>1</sup>r<sup>4</sup>.—एतिषाम् hm<sup>1</sup>rbf, एविषाम् kr<sup>3</sup>.—समादिनेषमुत्तम्यु h m<sup>1</sup>rb  
fk, समापथ्यन् तत्सर्वम् r<sup>1</sup>r<sup>4</sup>.

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names<sup>a</sup>.

जाम्बां m<sup>1</sup>br<sup>1</sup>r<sup>5</sup>, जाम्बा hrsk, जाम्बः r<sup>4</sup>.—मंचः श्रव्यो f.—The end of the *varga* is here marked by १६ in hdbm<sup>1</sup>, not in fk.

<sup>a</sup> Op. above. i. 2, 4.

### 17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्यान्यो hrsk, सामान्यो b.—देवतावद् r<sup>1</sup>r<sup>4</sup>, देवता च rbfk, देवतां च hd.—८r<sup>6</sup>d is the reading of hrdfk; तुष्टु--- च तास्यु ता शुतिविह b.

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Br̥haspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Aśvins,

थित्त्वयिर् rbf, येत्त्वयिर् k, थिरयिर् r<sup>4</sup>, यस्त्वयिर् hdm<sup>1</sup>.—पूषा चापूषयो h dr, पूषा चापूषयो f, पूषा वाच्यसुयो k, एषा वापृच्युयो b, पूषोषा भृगयो r<sup>1</sup>r<sup>4</sup>.

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवी च m<sup>1</sup>br, देवी हि hd, देवो विं fk.—सह च fk<sup>1</sup>, चहच b, च सह m<sup>1</sup>, च मह  
hd.—तातुमी h brfk, ता चमी m<sup>1</sup>.

84. the All-gods, Savitṛ, Tvaṣṭṛ (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः hrsk, मसः b, सुचः r<sup>4</sup>.—रथसंकुमाः hfk, \*सं- चतां b, \*संयुतः r, \*संकुमः r<sup>4</sup>.

85. are praised separately in their various hymns and stanzas by their names : these (names) of theirs in their respective praises I will declare in order.

**सूतिर्विभाग** hrbfk, **सूतेष्टुषु च** r<sup>t</sup>.—The end of the *varga* is here marked by ७० in hdbfm<sup>1</sup>, not k.

## 18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*havispankti*), and on the other (are) simple invocations by name.

हविष्यङ्गि० hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>, हविष्मङ्गि॒ः fk, हविषाङ्गि॒ः b, हविष्यङ्गि॒ः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity<sup>a</sup>, and by might.

बचते  $hm^1rbf$ , बचते k, बचितम् r<sup>4</sup>.—नामधेयम्  $hm^1rbfk$ , नामभिष्ठ r<sup>1</sup>r<sup>4</sup>.—बचकात्या  $hm^1rf$ , बचकात्या bk.—बचेन  $hm^1rf$ , बचेन k, बचेन b.

<sup>a</sup> The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

व्यवस्थातो hr, व्यवस्थातो m<sup>1</sup>, व्यवस्थातो bfkr<sup>3</sup>r<sup>4</sup>.

90. Let this application of these (three) lights<sup>a</sup> take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

ऋयं hm<sup>1</sup>r, ऋयं bsk.—प्रयोगस्त्वेषां hm<sup>1</sup>rsk, प्रयोगस्ति तेषां b.—ज्योतिषां चिपु  
hm<sup>1</sup>r, ज्योतिःपु चिपु r<sup>2</sup>r<sup>4</sup>, ज्योतिष्वरुष् b, ज्यो षु चि च fsk.—वर्तताम् m<sup>1</sup>, वर्तताम् bskr,  
वर्तताम् hd.—The end of the *varga* is here marked by १८ in hm<sup>1</sup>bf, not in k.

\* Cp. i. 97 and Nirukta vii. 20.

### 19. The three Agnis.

91. Because this (terrestrial Agni) is led \* (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

ऋग्नभिर् br, ऋग्नमिर् hm<sup>1</sup>, ऋग्नभिर् fsk.—च तम् hm<sup>1</sup>rbfsk, सक्तुः r<sup>4</sup>.—सक्तुः  
hm<sup>1</sup>, सक्तुः b, सक्तुः fsk, च सक्तुः r.

\* The root *nī* being etymologically connected with the second part of the name (cp. *nīh parāk* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātah*) <sup>a</sup>, or because he is known (*vidyate*) here by creatures (*jātaih*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutah*) <sup>b</sup> both worlds <sup>c</sup> (separately).

हि जातः सग् r<sup>4</sup>, हि जातस्य hm<sup>1</sup>b, हि जातस्य kr<sup>2</sup>, च जातस्य r. That  
जातः सग् must be the correct reading, in spite of the almost universal जातस्य, is apparent  
from ii. 30; cp. मध्यमस्य for मध्यमः स in ii. 44, and दारस्य for दारसु in iii. 6.—यदास्य  
hm<sup>1</sup>rbf, यदास्य k, यदास्य r<sup>4</sup>.—सामान्यी hm<sup>1</sup>sk, सामान्याव् br. (The hiatus is doubtless  
original, though not metrically necessary, because the word belongs in sense to इमौ, not  
to उमौ), उमौ omitted in f.—समाप्नुतः hrs, समाप्नुतः m<sup>1</sup>bk, समाप्नुतः r<sup>4</sup>.

\* This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vainam viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31).      <sup>b</sup> *Samaśnūlah* (cp. r<sup>4</sup>)  
would be the usual word in this sense.      <sup>c</sup> That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain) <sup>a</sup>: thus some (names) of Agni are mentioned only incidentally.

विष्ववृष्टयम् hdm<sup>1</sup>r, विष्ववृशयम् f, विष्ववृशयम् b, विष्ववृशयम् kr<sup>2</sup>, विष्वनिरधम्  
r<sup>4</sup>.—एतेषां hrbsk, एकस्य r<sup>4</sup>.—कष्टने hr<sup>3</sup>, कल्पने m<sup>1</sup>r, कल्पने r<sup>4</sup>, कल्पने bsk.

\* Cp. ii. 59: *vijayam apah*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśī*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays : therefore (the poet) calls them hairy ones (*keśinah*).<sup>a</sup>

अर्चिभिः केशयं hdm<sup>1</sup>r<sup>5</sup>, अर्चिभिः केशयं f, अर्चिभिः केशयं r<sup>2</sup>, अर्चिभिः केशयं k,  
अर्चिभिः केशयं b.—वैष्व hm<sup>1</sup>bik, लेष r<sup>3</sup>r<sup>4</sup>, लेष r.—असौ तु r, असौ कु fk, असौ तु hdm<sup>1</sup>,  
असौ तु b.—तेनेनान् m<sup>1</sup>l, तेन नान् r<sup>4</sup>, तेनेन् hd, तेनेवाम् b, ते तान् fk.

<sup>a</sup> Cp. Nirukta xii. 25-27 and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayah keśinah*<sup>a</sup>: i. 164. 44).

संलक्ष्यन्ते hdr, संलक्ष्यते m<sup>1</sup>, संलक्ष्यते fk, संलक्ष्यते b.—प्रक्रियासु चथः केशिण इत्यूचि  
hm<sup>1</sup>rfsk (यत्युचि fk), प्रक्रिया ----- b [the same lacuna similarly marked occurs  
in f, but has been filled in by another hand, leaving the space under the last two short  
horizontal lines unoccupied], प्रकृत्पाणि कृतवस्तु हवोषि च r<sup>4</sup>.—The end of the *varga* is  
here marked by १० in hdbfm<sup>1</sup>, not in k.

<sup>a</sup> Cp. Sarvānukramanī on RV. i. 164.

#### 20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth<sup>a</sup>: for the whole of this world is pervaded by them.

न चिवेदां bsk, न चिवेदां hdm<sup>1</sup>, न चिवेदां r, न लेषेदां r<sup>4</sup>.—यिभूतिक्षानवस्थ वा hdr<sup>3</sup>m<sup>1</sup>f  
kr<sup>2</sup>, यिभूतिक्षान --- वा b, यिभूतिः क्षानवस्थ वा r. Cp. यिभूतिक्षानसंभवम् i. 104, ii. 20.

<sup>a</sup> Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas<sup>a</sup>.

वैश्वानरं hm<sup>1</sup>rbfsk, वैश्वानरे r<sup>1</sup>r<sup>4</sup>.—अपिं hm<sup>1</sup>rb, अपि fk, अपो r<sup>1</sup>r<sup>4</sup>.—वैश्वानरः  
m<sup>1</sup>r, वैश्वानर hdbfk.—जातवेदासु Bhm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, जातवेदासु r.—तदेति hm<sup>1</sup>b, तदेति fk,  
तदेती r<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>, तदेषु r.—जातवेदसो Bhdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>, जातवेदसि r.

<sup>a</sup> Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyete.*

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately<sup>a</sup>.

चैक्षणात्साहृह dr, चैक्षणात्साहृm<sup>1</sup>, चैक्षण्याश्व r<sup>1</sup>r<sup>4</sup>, चैक्षणात्साश्व b, चैक्षण्याश्व sk.—  
वाप्तिमत्त्वात् तेजसः hm<sup>1</sup>r, ऋता तु तेजस b, ऋता मु तेजसः sk, ऋता श्व तेजसः r<sup>1</sup>r<sup>4</sup>.—तस्य  
तस्येह hm<sup>1</sup>r, यस्य यस्येह r<sup>1</sup>r<sup>4</sup>, तस्य तस्य ह fkr<sup>2</sup>r<sup>5</sup>, तस्य तस्याह b.—देवत्वं hm<sup>1</sup>rbfk, देवस्त्वं  
b.—ष पृथक्क्षुताः hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>, ते पृथक्क्षुताः r, खुषि खुताः r<sup>4</sup>, खुषु खुताः b.

\* Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhaṭī*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

धर्मापियम् hm<sup>1</sup>r<sup>4</sup>f, धर्मापियम् r<sup>3</sup>, यं स्वापियम् b, धर्मापियम् r.—ब्रूमः r, ब्रूमस् hm<sup>1</sup>,  
ब्रूम b, ब्रूय sk.—सूर्यमाहृत तच hm<sup>1</sup>rbfk, सूर्यं महत्या तु r<sup>1</sup>r<sup>4</sup>.—सूर्यः hm<sup>1</sup>br, (\*म) द्वातः sk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhaṭī*) of the hymn.

सूर्यः hm<sup>1</sup>r<sup>3</sup>, सूर्ये rbfk.—तच hm<sup>1</sup>rbfk, तस्य b.—The second line in r<sup>1</sup>r<sup>4</sup> appears as सूर्यभरत्य सूर्यस्त द्वियो वैक्षणरो दिवि.—The end of the *varga* is here marked by 20 in hdm<sup>1</sup>bf, not in k.

### 21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series<sup>a</sup> of these three worlds, begins with a hymn to Vaiśvānara<sup>b</sup>;

इष्टी hm<sup>1</sup>r, इष्टी r<sup>1</sup>r<sup>4</sup>, इष्टी fkr<sup>2</sup>, इष्टो b.—शस्त्रं hm<sup>1</sup>rf, शस्त्रं k, शस्त्रं b, शास्त्रं  
r<sup>3</sup>.—प्रतिपक्षते hdm<sup>1</sup>bfk, प्रतिपादते m<sup>1</sup>.

<sup>a</sup> That is, earth, air, heaven. <sup>b</sup> That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *epāñ lokānām . . . rohāt pratyava-rohāt cikurṣitāt . . . kohagnimārute sastre vaiśvānariyepa sūktena yati padyate.*

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again <sup>a</sup> this (terrestrial) Agni in the Stotriya <sup>b</sup>.

मध्यमस्ताना hrb, मध्यमे स्तानाह् f, स्ताना k, मध्यस्तानां m<sup>1</sup>.—रुद्रं hdr<sup>3</sup>m<sup>1</sup> (cp. Nirukta vii. 23), रुद्रं f, रुद्रं rbk.—सोतीये hm<sup>1</sup>rfk, सोतीये b.

<sup>a</sup> That is, in the third place, on earth. <sup>b</sup> Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgachati madhyasthānā devatāḥ, rudraṇi ca marutaś ca, tuto 'gnim ihasthānam: atraiva stotriyam īṣṇati.*

104. Just as this has been said of these (three) as arising from (their different) powers and spheres <sup>a</sup>, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) <sup>b</sup>.

चतुर्थतद् hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfkr<sup>2</sup>, चतुर्थतद् r.—तथा च Bhr<sup>3</sup>m<sup>1</sup>, चथा च r.

<sup>a</sup> I take *vibhūti-sthāna-sambhavam* as a bahuvrihi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. <sup>b</sup> Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चापिमिश्रितम् hm<sup>1</sup>b, चापिमिश्रितम् rk, वापिमिश्रितम् r<sup>1</sup>r<sup>4</sup>f, वापिमिश्रितम् r<sup>5</sup>.—पूर्वेण hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, पूर्वेण f, पूर्वेण bkr.—जिवोधत् hm<sup>1</sup>r, जिवोधता fk, जिवोधतः b.—The end of the *varga* is here marked by ११ in hdbfk, not in m<sup>1</sup>.

## 22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravīnadas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni <sup>a</sup>.

आतवेदा: अतो hdr, आतवेदा अतो bfk (मु० f).—वैश्वानरः जितः hm<sup>1</sup>r b, ऋतिः fd, ऋतुः k.—The second pēda of 106 is identical with the second of 97.

<sup>a</sup> The deities enumerated in *vargas* 22, 23 (106–114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1–3, the only essential difference being that II<sup>5</sup> (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106–109<sup>ab</sup>). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109<sup>cd</sup>–114). The twelve Āpri deities (Idhma-Svīhākyatayāḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147–150) and the etymology of these names is discussed in ii. 158, iii. 1–30.

107. Narāśāmsa is contained in him, in him<sup>a</sup> is contained Ilā, the Litter and the Divine Doors are contained in this<sup>a</sup> Agni.

नराशंसः श्रिं॒र, नराशंस श्रिं॒ह॒dm<sup>1</sup>bf, नराशंसा श्रिं॒क.—चित्मेतम्॒m<sup>1</sup>skr, चित्मेतम्॒hdr<sup>2</sup>, चित्मेतम्॒b, चित्मेतम्॒r<sup>4</sup>.—०विळः॒hdm<sup>1</sup>, ०रः॒bfkr.—पिमेतम्॒hdm<sup>1</sup>r, पिमेतम्॒b, पिमेव॒तु॒sk.—संश्लिताः॒m<sup>1</sup>dfskr, संस्थता॒b.

<sup>a</sup> The correct form at the beginning of the pāda hero and in 111 would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn<sup>a</sup>, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvastr is contained in him.

देवी॒fr<sup>5</sup>, all the rest (hd m<sup>1</sup>bkr) देवी॒(देवा॒ होतारा॒ Naighaṇṭuka v. 2).—होतारा॒-चितदाश्रयी॒ hm<sup>1</sup>r, होतारावेतदाश्रितौ॒r<sup>4</sup>, ०रौ॒ चितदाश्रयी॒ b, ०रा॒ चितराश्रयी॒ k, ०रा॒ चितदाश्रयी॒ f, ०रौ॒ च॒ तदाश्रयी॒ r<sup>7</sup>.—देवस॒bfkr, देव्यः॒m<sup>1</sup>, देव्यास॒hr<sup>3</sup>d.—तिक्षः॒श्रि-ताश्वेन॒r, तिक्षश्चिताश्वेन॒b, तिक्षश्चिन्नाश्वेव॒sk, तिक्षः॒श्रिता॒श्वेन॒hm<sup>1</sup>.

<sup>a</sup> *Naktośāsā*, also ii. 148 (*naktośāsau*, iii. 8), while Naighaṇṭuka v. 2 has *uṣasānaktā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and<sup>a</sup> the Steed, and the Bird, and the Frogs are contained in him.

चिन॒hm<sup>1</sup>r, चितं॒b, चिवं॒skr<sup>2</sup>.—चितदाश्रयाः॒hm<sup>1</sup>rb, च॒ तदाश्रयाः॒skr<sup>2</sup>.

<sup>a</sup> The following thirty-seven names, including the eight pairs at the end (109<sup>cd</sup>-114), correspond to the thirty-six in Naighaṇṭuka v. 3, to which Ilā is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice<sup>a</sup>, also Narāśāmsa<sup>b</sup>, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

ग्रावणश्च॒m<sup>1</sup>rb, ग्रावणश्च॒hr<sup>3</sup>, आवणाश्च॒f, आवणाश्च॒kr<sup>2</sup>.—चिनमधाद्य॒m<sup>1</sup>r, चिनमधाद्य॒hd, चिनमधाद्य॒r<sup>4</sup>, चिवमधाद्य॒skr<sup>2</sup>, चितमज्ञाश्य॒b.—०धिश्वेन॒hr<sup>3</sup>m<sup>1</sup>, ०धिश्वेत॒r<sup>5</sup>r<sup>7</sup>, ०धिश्वेव॒fk, ०वेश्वेव॒b.—भीश्वरो॒hm<sup>1</sup>rfsk, भीश्वरो॒b.—नराशंसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p. 27).

<sup>a</sup> The sequence of the names in Naighaṇṭuka v. 3 is *aksāṁ*, *grāvāñah*.  
<sup>b</sup> Narāśāmsa has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāśāmsah*, which is the form explained by Yāska, Nirukta ix. 9 (*yena nārāḥ prasāryante sa १. jīrāśāmso mantrah*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by ११ in *bm<sup>1</sup>dfsk*.

## 23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are<sup>a</sup> the Whip, the Bull, and the Mallet, in him the Draught and the Mortar<sup>b</sup>.

श्रिता अश्वाजनी hm<sup>1</sup>rf, श्रिता आश्वाजनी kr<sup>2</sup>, श्रिता चाश्वाजनी r<sup>4</sup>, श्रिता चाश्वाज  
b.—चिनम् hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, चितम् b, चिवम् r<sup>4</sup>, चिलम् rkr<sup>2</sup>, चिलम् f—एन् hd, एतं br, ऐषेतं fk.

<sup>a</sup> Śrītā (=? śrītāḥ) is the plural agreeing with aśvājanī, vṛṣabhaḥ, and drughāṇah.

<sup>b</sup> Ulūkhalam comes before vṛṣabhaḥ in Naighantuka v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātri, Apvā, Agnāyī, Arānyānī, Śraddhā, Ilā<sup>a</sup>, and Pr̄thivī<sup>b</sup>.

सर्वा ओषधयस्य ह hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सर्वा ओषधयः सह f, सर्वा॒ओषधयः सह kr<sup>2</sup>, सर्वा॒  
पूषीषवयः सह b, सार्वद्वैषधयस्तथा r—रात्र्यापात्मा<sup>o</sup> hd, रात्र्यापात्मा<sup>o</sup> r<sup>3</sup>r<sup>5</sup>, रात्र्या॒  
पात्मा<sup>o</sup> m, रात्र्यापात्मा<sup>o</sup> r, रात्रिरथतिष्ठो fkr r<sup>2</sup>.—०रस्तानी hm<sup>1</sup>r<sup>3</sup>fk r<sup>2</sup>r<sup>5</sup>, ०रस्तानी  
b, ०रस्तानी: r.—अद्विका hd m<sup>1</sup>, अद्वेता fkr, अद्विरा b, अद्वा आवा॒ r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Ilā does not occur in Naighantuka v. 3, but is taken from v. 5. <sup>b</sup> These feminine deities correspond to the nine (with the addition of Ilā from v. 5) in Naighantuka v. 3, the first four being in the same order. They recur below (ii. 73–75), where Ilā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds<sup>a</sup> forming a pair, and Pestle and Mortar<sup>b</sup> (belong) to him, and the two Oblation-carts as they are called.

भजते br<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, भजते hd m<sup>1</sup>rfk.—एवात्मी hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, एवोत्मी bfkr.—च रोदसी  
hm<sup>1</sup>rf, च रोदसी b, तु गेहृशी k, तु गेहृशा r<sup>2</sup>.—०खले चिन्म hm<sup>1</sup>fk, ०खले एष r<sup>1</sup>r<sup>4</sup>,  
०घलं चितं b.

<sup>a</sup> Rodasi for the dyāvāprthivi of Naighantuka v. 3.

<sup>b</sup> Musalolūkhale for the

ulūkhalamusale of Naighantuka v. 3.

114. The two Fostering (goddesses)<sup>a</sup> and the two worshipped with strengthening oblations<sup>a</sup> (are contained) in him, and the Vipāś together with the Śutudrī, and the two Agnis, the divine Suna and Sira<sup>b</sup>, are contained in him.

०उत्ती चेन् hm<sup>1</sup>br, ०कृतिदेवं fkr<sup>2</sup>, ०कृतिदेव r<sup>1</sup>r<sup>4</sup>.—विपाश चह hm<sup>1</sup>rf, विपाशह b,

विवाद्यह k.—चापी वितदाशयो  $hm^1r$ , चापी वितदाशयाः b, चापि वितदाशयाः (र्षी f)  $kr^2$ , विवादेतदाशयो  $r^1r^4$ .

<sup>a</sup> Cp. Nirukta ix. 41, 42. <sup>b</sup> Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World <sup>a</sup> and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn <sup>a</sup>, the Anuṣṭubh <sup>b</sup> (metre) and the Trivṛt Stoma;

लोकोऽय  $hm^1r^1r^3r^4r^5$ , लोको वे b, लोके वे  $1kr^2$ .—प्रातः सवनं  $hm^1rfsk$ , प्रात चवनं b.—चर्तु  $hm^1r$ , चर्तु f, चर्तु k, चर्तु b.—गृष्मवधो चिवृत्  $hm^1rf$ , गृष्म ओ चिवृत् k, गृष्माया त्वृत् b, गृष्म प च चस्त्रिवृत्  $r^1r^4$ .—The end of the *varga* is here marked by २३ in  $hm^1bfsk$ .

<sup>a</sup> This and the following four and a half slokas (115-120<sup>ab</sup>) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktinī*) are: *ayam lokah prātaḥsavānam vasantō gāyatrī trivṛtstomo rathantaram sāma ye ca devagānāḥ samānnātāḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śārad* and *anuṣṭubh*, which, besides the *ekavimśastomaḥ* and the *vairājām sāma*, are there described as abiding on earth (*prthiviyāyatānāni*). <sup>b</sup> *Anuṣṭubh* is curiously inserted between *stomāḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, tṛtyām savānan, lokah*).

#### 24. Other deities associated with Agni.

116. the Gāyatrī, the Ekavimśa (Stoma)<sup>a</sup>, the Rathantara chant and the Vairāja chant<sup>a</sup>, the Sādhyas and the Āptyas with the Vasus<sup>b</sup> (belong to the sphere of Agni).

यज्ञ साम  $hm^1r$ , यज्ञ सांधं b, यज्ञ साधं  $fkr^2$ .—आप्ताय  $hm^1r^3r^4r^5b$ , आप्ताय  $fk$ , आप्ताय r.

<sup>a</sup> See 115, note <sup>a</sup>. <sup>b</sup> These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighantuка v. 5, 6.

117. With Indra and the Maruts<sup>a</sup>, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu<sup>b</sup> he shares praise.

पूर्णेन  $hdfs k$ , पूर्णेन b.

<sup>a</sup> The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, R̄tavāḥ as deities sharing praise with Agni (*asya saṃstavikā devāḥ*). <sup>b</sup> According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*āgnē-veṣṭipravāṇ havis, na tv r̄k saṃstaviki daśatayiṣu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan<sup>a</sup> and with Varuna. One who knows the essential meaning (of the formulas) should connect<sup>b</sup> the deity (and) the oblation by means of the formulas.

पूषा च hr, पूषा च m<sup>1</sup>, पूषा च r<sup>5</sup>r<sup>7</sup>, पूषो च fb, पूशच kr<sup>3</sup>.—संयोजयेह r<sup>1</sup>r<sup>4</sup>, संस्तुयते hdm<sup>1</sup>rbfk.—हविः hm<sup>1</sup>rb, विः f, विदः k, विदुः r<sup>2</sup>.

<sup>a</sup> This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note <sup>b</sup>), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*agnāpāusnāpi havir, na tu samstavah*). Yāska, however, quotes the verse RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistutis*), though not in the dual.

<sup>b</sup> Though the MSS. of both A and B read *samstūyate*, and only r<sup>1</sup>r<sup>4</sup> *samyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *samstūyete* to have been an early gloss meant to explain *samyojayet*, and to have been substituted for the word in later MSS. in the form of *samstūyate*. I take the meaning of the line as given in the text to be as follows: ‘one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*samstūyete*).’ I construe *samyojayet* with the two accusatives *devatām* and *havīḥ* (cp. ii. 20, *samyag vijānan mantreṇu tam tu karmasu yojayed*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)<sup>a</sup>. The bringing of the gods, as well as the taking of the oblations (to them)<sup>b</sup>,

असंस्तुतसापि hdm<sup>1</sup>bf, असंस्तुतस्य विक्रीडा k, असंस्तुतसापि r, असंस्तुतसापि r<sup>1</sup>r<sup>4</sup>.—सतो hrb, ततो kr<sup>4</sup>(r<sup>2</sup>?).—हविरेकं br, हविरेकं hm<sup>1</sup>r<sup>3</sup>, हविरेको fkr<sup>3</sup>.—निष्ठयते h, निष्ठयते m<sup>1</sup>dbrfk.—वहनं हविदाः h (वहनं च हविदाः Nirukta vii. 8), वहनं हविदा m<sup>1</sup>, हविदाः वहनं bskr, हविदो वहनं r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This doubtless alludes to Yāska’s remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*samstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mrgyam udākaraṇam yena samstavah*.

<sup>b</sup> This line 119<sup>ed</sup> (*devatāvāhasam*) in all the MSS. comes before 118<sup>ed</sup> (*devatām artha<sup>o</sup>*). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā<sup>o</sup>*). That it originally came before 120<sup>ab</sup> (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāśya karma vahanaḥ ca havīpām āśhānam ca devatānām yac ca kīp̄ old dārṣṭwīṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)<sup>a</sup>. Thus the whole of this great group contained in the Agni of earth has been stated.

तृष्णे च hm<sup>1</sup>rsk, तृष्णे तु r<sup>1</sup>r<sup>4</sup>, तृष्णेरु r<sup>5</sup>r<sup>7</sup>, तृष्णे॒ b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kīra cid dārśinīśayikam agnikarma*), the original reading was probably *drṣṭes ca* or *drṣṭes tu* (*visaye*).—पृथिव्याग्न्यामयो hrf, ग्न्यामयो k, ग्न्यामयो b.—The end of the *varga* is here marked by २४ in hdm<sup>1</sup>bfsk.

\* That is, one of Agni's activities is to make objects visible. Cp. Roth, Erlauterungen, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.'

### 25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यद्येद्वा॑ m<sup>1</sup>d, यद्येद्वा॑ hr, या॑: यद्वेद्वा॑ f, याद्येद्वा॑ k, यस्येद्वा॑ br<sup>1</sup>r<sup>4</sup>.—गणः सो॑यम् hdm, गण सो॑ यम् b, गणो॑ यम् f, गणो॑ यः॑ म् k.—गण्याम्सरसां॑ hdm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, गन्धर्वाम्सरसां॑ bfsk, गन्धर्वाम्सरसस्॑ r<sup>1</sup>r<sup>4</sup>.—The evidence of the MSS. points to गण्याम्सरसां॑ as the original reading. The alteration of गण्याम्सरसां॑ to गन्धर्वाम्सरसां॑ would easily suggest itself, and then the gen. pl. would naturally be changed (as in r<sup>1</sup>r<sup>4</sup>) to the nom. for the sake of the construction.

122. In Indra<sup>a</sup> are contained Parjanya, Rudra, Vāyu, Bṛhaspati, Varuna, Ka, Mṛtyu, and the god Brahmanaspati;

\* The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṇṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣā).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati<sup>a</sup>, Yama, Tārkṣya, as well as Vāstośpati, and also Sarasvat are here;

मन्यु॑ hr (मन्युः Naighaṇṭuka v. 4), मन्यु॑ m<sup>1</sup>bfskr<sup>2</sup>r<sup>5</sup>.—चक्र॑ hm<sup>1</sup>rbsk, तच्च॑ तु॑ r<sup>1</sup>r<sup>4</sup>.

\* *Kṣetrapati* in Naighaṇṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparna, Purūravas, Rta, Asunīti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिकार॑ hm<sup>1</sup>r, दधिकार॑ r<sup>3</sup>, धवकार॑ b, दधिकार॑ च॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दधिका॑ fk.—वैवश॑ hm<sup>1</sup>rf, वैवश॑ sk, वैवश॑ r<sup>4</sup>, वैव॑ b.—तसीतसामये॑ r<sup>1</sup>r<sup>4</sup>, तसा॑ तसामये॑ b, तसेषु॑ च॑ सिंहो॑ hdm<sup>1</sup>rsk, तसेषु॑ च॑ सिंहो॑ r<sup>5</sup>r<sup>7</sup>. Though the weight of the MS. evidence seems to favour

**तथेद्युम्न स्त्रियो**, I have preferred **तस्मैतस्माश्रये** because (1) Indu occurs in the next sloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighantuka v. 4, 5; (3) अश्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with अद्वितिः, the latter being the first of the **मध्यमस्ताना स्त्रियः** (see Nirukta xi. 22); (4) **तस्मैतस्म** could have been corrupted to **तथेद्युम्न**.—With regard to the expression **तस्मैतस्माश्रयेऽद्वितिः** cp. ii. 10 **तस्माश्रये सरस्युम्न**.

125. and Tvastrī and Savitṛ, Vāta as well as Vācaspati, Dhātrī and also Prajāpati, and those who are called Atharvans;

वातो hm<sup>1</sup>br, वाचो r<sup>1</sup>r<sup>4</sup>, omitted in fk.—चैव अर्थर्वाणस्य hm<sup>1</sup>r, चिवार्थर्वाणस्य fb, चैव वार्थर्वाणस्य kr<sup>2</sup>.

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātrī, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्लेष्मस्त्रीवेषम् r<sup>1</sup>r<sup>4</sup>, सनस्त्रीवेषम् b, भृगवस्त्रीवेषम् hm<sup>1</sup>rfk, each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्लेष्म would then be the only name in Naighantuka v. 4, 5 omitted in this passage of the BD. (122-129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अर्थर्वाणः.—अपिष्ठ hm<sup>1</sup>r b fsk, आपिष्ठ r<sup>2</sup> (r<sup>1</sup>?)r<sup>4</sup>.—तथेक्ता चैव या सूता hdm<sup>1</sup>, तथेलास्त्रिव या सूताः b, तथेला चैव या: सूताः r, तथेलास्त्रिव या सूताः fk (the ल in f looks like त्स, k has ल्ल).—विधातेद्युर् hm<sup>1</sup>r, विधातेद्युर् b, विधातेद्युर् f, विधातेद्युर् k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk; but in d the २५ follows the number of the preceding sloka, २५ (= १२५).

#### 26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Āṅgirases, and the Fathers together with the Rbhūtas.

च चै hm<sup>1</sup>rb, चैव kr<sup>2</sup>r<sup>7</sup>.—देवो रुद्राणां r<sup>1</sup>r<sup>4</sup>, देवो रुद्राणां b, देव भूत्याणां k, देव च भूत्याणां hdm<sup>1</sup>fr. If च भूत्यां were read, the Rudras, occurring as they do in Naighantuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighantuka occur in the following order: महतः | रुद्राः | च भूत्याः | च इररसः | पितरः | Hence both Rudras and Rbhūtas are to be expected in the present sloka.—चर्तुर्मिः hm<sup>1</sup>r, चतुर्मिः d, च उमिः b, चैव उमिः fk. The Rbhūtas, not the R̄tus, occur in Naighantuka v. 5. चर्तुर्मिः was doubtless changed to चतुर्मिः on account of the reading च भूत्यां in the preceding line. The words महतस्तुर्मिः सह occur at the end of a line in Ṛgvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhṛgus, Aghnyā, Sarasvati, Yamī, Urvaśī, Sinīvāli, Pathyā, Svasti, Uṣas, Kuhū;

सरमास्याच् hm<sup>1</sup>rfk, सरमास्यच् r<sup>5</sup>, सरमास्याच् b.—यमुर्वशी hm<sup>1</sup>r, यमुर्वशि (probably meant for “सी) f, यमुर्वशि k, यस्तर्वशि b.

129. Earth, Anumati, Dhenu, Sītā<sup>a</sup>, Lāksā<sup>b</sup>, likewise Go and Gaurī, as well as Rodasi; and he (Indra) is the husband of Indrāṇī.

सीता लक्षा hdm<sup>1</sup>fr<sup>2</sup>r<sup>3</sup>, सीता लक्षा b, सीता लक्षा k, सीतिलक्षा r, श्रीलक्ष्मी(लक्षा) r<sup>1</sup>r<sup>4</sup> (cp. ii. 8.).—तथैव hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>fb, तथै च k, दितिश्च r<sup>1</sup>r<sup>4</sup>.—वैष्णवद्वारास्येष्व hm<sup>1</sup>r, चैषद्वारायस्यास्येष f, चैषद्वारायस्यास्येष kr<sup>2</sup>, चैषद्वारायस्येष b.

<sup>a</sup> Sītā and Lāksā are the only names in the above passage (122–129) not found in Naighantuка v. 4, 5.      <sup>b</sup> See below, ii. 84 (also Ārṣenukramaṇī x. 102), and viii. 51.

130. The metre Triṣṭubh<sup>a</sup> and Pañkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतेष्वेवाग्रयो hdm<sup>1</sup>r, एतेष्वेवाग्रये fkr<sup>2</sup>r<sup>7</sup>, पतेष्वेवाग्रये b.

<sup>a</sup> The statements of this and the following śloka are based on Nirukta vii. 10: *atthatānīndrabhaktīni: antarikṣaloko mādhyayādinam savanam grīṣmas triṣṭup . . . bṛhat sāma*, and vii. 11: *hemantah pañktih . . . sākvaraṇ sāmety antarikṣayatanāni*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śakvari verses<sup>a</sup>.

ऋतू च hrsk, ऋत च b.—गृहत bskr, गृहत hd.—जप्तीतं hrsk, गृहीतं b.—शाक्वारम् hr fk, शक्वारं b.—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS. used by Rājendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by १६ in bdfkm<sup>1</sup>. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error is due to १३१ being repeated after śloka १३०.

<sup>a</sup> Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

## 1. Deities of Indra's sphere.

1. Śākatāyana, moreover, says that to him (Indra) belong (*asyaśrayau*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*trinava*)<sup>a</sup>.

द्वी hr<sup>3</sup>m<sup>1</sup>bfr<sup>2</sup>r<sup>5</sup>, ती r.—आश्रयो hm<sup>1</sup>r, आश्रये b, आश्रयत् (साक्षमूलयः) f. The line r<sup>ab</sup> omitted in k.—यस्य hm<sup>1</sup>rb, यस्य fkr<sup>2</sup>.—संख्या hm<sup>1</sup>r, संख्या॑ f, संख्या॒ b, संख्यायां r<sup>1</sup>r<sup>4</sup>.

\* The statement that the Pañcadaśa Stoma and the Trinava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*samstutah*) with Pūṣan and Viṣṇu and Varuna, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati<sup>a</sup>;

चेष्ट hm<sup>1</sup>r, चेष्ट b. In place of संसुतविष्ट पूष्णा f has वृश्चिष्मा, and k वृश्चिष्मा (sic).

\* All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *atṛagasya samstutavikā devāḥ: agnīḥ soma varuṇah pūṣā bhṛaspattiḥ brahmaṇaspatiḥ parvataḥ kutsa viṣṇur vāyuh.*

3. with Brhataspati<sup>a</sup> as well as (with him) who is Parvata<sup>b</sup> by name. They say that in some praises certain (gods) are praised as incidental<sup>c</sup>.

बृहतस्तिना देव hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>, बृहतस्तिना च तथा r, बृहतस्तिना देव f, स बृहतस्तिना देव kr<sup>2</sup>. As MSS. of both families have the reading बृहतस्तिना (following Yāska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr<sup>2</sup>).—कास्त्रा यस्यापि पर्वतः hdm<sup>1</sup>r<sup>3</sup>B, बृहतस्तिना देव पर्वतः r(=r<sup>1</sup>r<sup>4</sup>?).—कासुचिल्केचिदित्याङ्ग्र् hm<sup>1</sup>r, कासुचिल्केचिदित्याङ्ग्र f, कासुचिल्केचिदित्याङ्ग्र k, कासुचिल्केचिदित्याङ्ग्र b.—निपाता hm<sup>1</sup>bfk, निपाता॑ r, निपाता॒ r<sup>1</sup>r<sup>4</sup>.—सुता॑ hm<sup>1</sup>rfk, सुता॒ b, सुता॑ r<sup>1</sup>r<sup>4</sup>.

\* Brhataspati is doubtless meant as the etymological equivalent of Br̥haspati (see critical note).      <sup>b</sup> Op. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).      <sup>c</sup> *Nipātāḥ* is here used like *nipāttāḥ*; cp. Nirukta x. 13: *kāṭ cīd (devatā) nīpātābhājāḥ*.

4. And the god Mitra is frequently praised<sup>a</sup> in the sacred text (*śrūyate*) with Varuna, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu<sup>b</sup>;

**मित्रस्तु A.** मित्रस्तु B.—शूरथते  $hdm^1r^3r^5r^7$ , सूरथते b, यति  $frk$ , सूरथते r.—सहासक्षत् all MSS. (cp. R, note 3), सहात् r.—पुणः पूषा च वायुना  $m^1rfk$ , पुः पूषा च वायुना  $hd$ , पुणः सखा च वायुना b.

<sup>a</sup> That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varunena samstūyate pūṣṇā rudreṇa ca somo'gninā ca pūṣā vātena ca parjanyah*. <sup>b</sup> In associating Vāyu (not Agni) with Pūṣān the BD. here agrees with the shorter recension of the Nirukta (*vāyanā ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note <sup>a</sup>) associates Agni with Pūṣān: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kracit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातिनैव च  $hm^1r^3$ , वातिनैव तु r, वातिनैव यैव  $frk^2r^5$ , वातिवातेव b.—यच वे क्वचित्  $hm^1r^3r^5r^7$ , वे क्वचित्क्वचित् br, वे क्वचित्  $frk$ .—सूतेचिष्ट तु  $hm^1rfk$ , सूतेचिष्ट तु  $r^1r^4$ , सूतेचिष्टते  $r^7$ , सूतेचिष्ट तु b.

6. Now the taking up<sup>a</sup> of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed<sup>b</sup>.

रसादानं  $hdm^1rbfk$  रसदानं  $r^1r^4$ .—कर्मास्य  $hm^1rfk$ , कर्मा स्वाद् b.—सृतिः  $hdm^1r$ , सृते b, सृतः  $frk$ .—प्रभूत्वं  $hrbfk$ , प्रभूत्वं  $m^1$ .—The end of the *varga* is here marked by ७ in  $bfkm^1d$ .

<sup>a</sup> One would at first sight be inclined to favour the reading of  $r^1r^4$  *rasadānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (Jātavedas) *rasān . . . ādāya . . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *harānam . . . vāro visurgam punar eva ca*. <sup>b</sup> This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāya kurma rasānupradānam vṛtravadho yā ca kā ca balakṛtir indrakarmaiva tat*.

## 2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

थः परसु dr, थः परस्त fk, थ परसु b, थपरसु b, थत्र थसु r<sup>1</sup>. — गणः hdr, गता b.fk.—वृषाणस् hrsk, वृत्यानस् b.

8. The two chief gods<sup>a</sup> of that (group) connected with Sūrya are the Aśvins<sup>b</sup>; while Vṛṣākapāyi, Sūryā, and Uṣas<sup>c</sup> are the wives of Sūrya<sup>d</sup>.

देवावश्चिन्ही hrbsk, देवौ लविनी r<sup>1</sup>r<sup>4</sup>.—वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2).—सूर्योषाः hrsk, सूर्योषा b.—पत्रयः hrb, यत्रयः f, यत्रतः kr<sup>2</sup>, पत्रयः r<sup>1</sup>.

<sup>a</sup> Cp. Nirukta xii. 1: *tasum* (*dyusihānānāpi devatānām*) *aśvinai prathamāgaminai bhavataḥ*.

<sup>b</sup> In this and the following four ślokas (8-12) all the deities enumerated in Naighantuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyi.

<sup>c</sup> Cp. below, iii. 10.

<sup>d</sup> Cp. Nirukta xii. 7: *sūryā sūryasya patni*.

9. From that (heavenly world) they return hitherward<sup>a</sup>, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise<sup>b</sup>, Sūryā when midday reigns<sup>c</sup>,

अमुतोऽर्वाङ् hrſ (र्वाङ् f) k, अमुतोऽर्वाग् r<sup>5</sup>r<sup>7</sup>, अमुतो वाङ् m<sup>1</sup>, अमुतो वान् b.—प्रतिलोमास् bfr d, प्रतिलोमाःस् b.—तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, फलोदये r<sup>1</sup>r<sup>4</sup>.—पुरोदयात् hrſ, पुरोदया k, पुरोदपात् b, पुरोदये r<sup>1</sup>r<sup>4</sup> (cp. below, vii. 121).—सूर्या r, सूर्या hdmlfk; सूर्यो b.

<sup>a</sup> The words *amuto 'rvānā* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāñca paryāvartante* with reference to the rays of the sun. <sup>b</sup> Cp. iii. 10: *prāg udayāt*, and vii. 121. <sup>c</sup> The expression *madhyāyudine sthite* also occurs in Ḫgvīdhāna i. 9. 2.

10. but Vṛṣākapāyi at the setting<sup>a</sup> of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायिं r.—सूर्यस्य तामेवाङ्गस् r<sup>1</sup>r<sup>4</sup>, सूर्यस्य सामेवाङ्ग bfr<sup>2</sup>, सूर्यस्य सामेवाह k, सूर्यालकाष्ठे आङ् hdml, सूर्यालकाष्ठे आङ्: r.—तु निम्रुचि r<sup>1</sup>, तु निम्रुचि r<sup>2</sup>, लुति तिम्रुचि b, लुतिष्वृचि hdmlrsk.—तस्याश्रये m<sup>1</sup>br (cp. above, i. 124), तस्याश्रये hr<sup>3</sup>, तस्याश्रये f, तस्याश्रयी k.—सरस्यूच्च hm<sup>1</sup>r, सरस्यूच्च f, शरस्यैष b, तस्याश्रय k, तस्यापुच्च r<sup>2</sup>.—वृषाकपिः hm<sup>1</sup>rb, वृहस्तिः skr<sup>2</sup>.

<sup>a</sup> *Tu nimrucī*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r<sup>1</sup>) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutisv rci*.

11. Yama, Vaiśvānara<sup>a</sup>, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*prthivi*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayāḥ*);

**वैश्वानरः** all MSS., **विश्वानरः**: Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—**समुद्रः** bfk (Naighaṇṭuka v. 6 समुद्रः); **समुद्रात्** hdm<sup>1</sup>r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm<sup>1</sup>.

<sup>a</sup> For a similar discrepancy, cp. above, i. 110 (Nṛsiṁha and Nārāyaṇa).

### 3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones<sup>a</sup> (*keśināḥ*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)<sup>b</sup>, the Steeds (*vājināḥ*), the Wives of the Gods.

**अविता** hm<sup>1</sup>r, **सदेच** b, **सदेच** fk.—**षसुभिरु** hm<sup>1</sup>r, **तसुभिरु** b, **वगुपुष्टिरु** fk.—**दध्युऽ** dr, **दध्युऽ** hm<sup>1</sup>fk, **दध्युऽ** b.

<sup>a</sup> In Naighaṇṭuka v. 6 both *keśi* and *keśināḥ* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. <sup>b</sup> *Viśve* is occasionally used in the Brhaddevatā for *viśve devāḥ*: see Index of Words, *sub voce*.

13. That<sup>a</sup> (heavenly) world, the third (Soma) pressing<sup>b</sup>, the Raivata and the Vairūpa chant (*sūman*), and the Rains as well as the Cold Season;

**असौ तृतीयं सदनं सोकः** r, **असौ तृतीयं सदनं सोकाः** hm<sup>1</sup>, **असौ तृतीयसदनं** सोकाः r<sup>1</sup>r<sup>4</sup>, **असौ तृतीयः सदनसोकः** b, **असौ तृतीयः सर्वेन सोमं** skr<sup>2</sup> (**सर्वेन सोमः** hm<sup>1</sup>), **सामा** अ hbfk.—**शिशिरोऽथ** hrsk, **शिशिरो अ** b.

<sup>a</sup> This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 7 and 6).—*atkhaitāṅg adityabhaktinī: asau lokas tṛtīyasavanam varṣā jagati saptadastomo vairūpam sāma and bīśiro'ltichandās trayastriṃśastomo ratvataṇi sāmeti dyubhaktinī*.

<sup>b</sup> The order of the words in the text, *asau tṛtīyan savanam lokāḥ*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of *pratikas* (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagati as well as the Atichandas metres.

**य सोमः** bfk, **यः सोमः** r, **यस्तोमं** r<sup>1</sup>r<sup>4</sup>, **यः सोमः** m<sup>1</sup>, **यः सोमः** hd.—**कृष्णा** hm<sup>1</sup>fk, **किष्मा** b, **कृष्णा** d, **कृष्णा** r.—**०हृदसाच** hdm<sup>1</sup>r, **०हृदगच्छ** b, **०हृदसाच** r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, (**तत्ता**) **०हृद** — **०स्त्र (थाः)** r, (**तत्ता**) **०हृद** — **०र्यस्त्र (थे)** k.

15. And what relates to Puruṣa, they say, is his (*asya*) ; now all this (universe : *etat sarvam*) is related to Puruṣa <sup>a</sup>. Three gods are to be recognized as associated with him (*etasya*) in praise :—

चाङ्ग्रू hm<sup>1</sup>r, चाङ्ग्रू k, चाङ्ग्रू fb.—सर्वमेव तु hm<sup>1</sup>r, सर्वमेव ह fkr<sup>2</sup>, सार्वमेव तु b.—संक्षिकास्तथः hm<sup>1</sup>r, संक्षिकास्तु चे f, संक्षिकास्तथै k, सात्त्विकास्तथः b.

<sup>a</sup> Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*sāṃvatsara*) <sup>a</sup>. Now some offer to him an oblation addressed to Sūrya and <sup>b</sup> Vaiśvānara.

यज्ञ संवत्सरं r<sup>1</sup>r<sup>4</sup>, यंच संवत्सरं fkr<sup>2</sup>, पंचमं वत्सरं hdm<sup>1</sup>br.—केचिन्तु hm<sup>1</sup>rfk, केचेन्द्रे b.—निर्वपत्यो hm<sup>1</sup>bfk, निर्वपत्यो r, निर्वपति r<sup>1</sup>r<sup>4</sup>.—सौर्यवैश्वानरं hm<sup>1</sup>b<sup>6</sup>k (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं — हविः hdfs, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m<sup>1</sup>, not at all in k.

<sup>a</sup> This line follows Nirukta vii. 11, line 3 : *candramasā vāyunā sāṃvatsareneti sam-*

<sup>b</sup> Cp. Śadgurusīya on x. 88 : *sauryavaistānariyam* · *suryadevatyam* *vaiśvānara-*

*guṇagnidevatyam ca*.

#### 4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara <sup>a</sup> appears like a hymn of his (Sūrya's : *tat-sūktam*) : (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm<sup>1</sup>rfk, न सूक्तम् br<sup>1</sup>r<sup>4</sup>.—हवि hrsk, हवि r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> RV. x. 88; see Sarvāṅkramapāṇi and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head' <sup>a</sup> (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm<sup>1</sup>r, प्रपादेन bfkr<sup>2</sup>, प्रयोगेण r<sup>1</sup>r<sup>4</sup>.—इष्टा मूर्धन्ता m<sup>1</sup>rb, इष्टा मूर्धन्ता hd, दिष्टा मूर्धन्ता f, इष्टा मूर्धन्ता k.—सूर्यवैश्वानरापीलाम् kr, सूर्यवैश्वानरीरापीलाम् b, सौर्यवैश्वानरापीलाम् hr<sup>1</sup>r<sup>4</sup>m<sup>1</sup>fr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding <sup>a</sup> (*haraṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function :

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरलं तु रसस्तेत् r(r<sup>1</sup>r<sup>4</sup>?), हरयं रस्मिदास्य hr<sup>3</sup>m<sup>1</sup>fr<sup>6</sup>r<sup>7</sup> (०श्च, ०श्चि० f), हिरण्यस्थि-भिश्वास्य k. I have adopted the reading of r, against the weight of the MS. evidence, because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38), and, on the other, *raśmibhiḥ*, as coming at the end of the line, is superfluous here. Its occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *raśmibhiḥ*.—कर्मासुच च hr<sup>3</sup>bfkr<sup>6</sup>r<sup>7</sup>, कर्मणासुच r.—येन नातिविजाहन्ति hdr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, येन नातिविजानाति bfk, यानीमानि च पश्चति r.—सर्वभूतानि br, सुर्यभूतानि hr<sup>3</sup>m<sup>1</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. सुर्य०, the reading of most of the MSS., would be an easy corruption of सर्व०, partly owing to the न of भूतानि, and partly because सुर्य० would be in the mind of the copyist. The expression सर्वभूतानि recurs in ii. 31. But सुर्यभूतानि might have been the original reading.—चक्रुषा hdr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तेजसा r.

<sup>a</sup> This word is probably meant to express the double phrase of the Nirukta (vii. 11): *athāsyā karma rasādānayi raśmibhiḥ ca rasādhāraṇam*, 'the taking up and holding of moisture with his rays.'

20 Now distinguishing correctly in the formulas this distribution of these (three deities) which arises<sup>a</sup> from (their different) powers and spheres,

विजानन् r<sup>1</sup>r<sup>4</sup>, विजानं b, विज्ञानं hm<sup>1</sup>k, विज्ञानं f, विज्ञाय r.

<sup>a</sup> *Vibhūti-sthāna-sambhavam*, a bahuvrihi, as in i. 104; but *vibhūti-sthāna-janma* in i. 96 is a dandava.

21. Teaching, studying, and reciting a formula (addressed to them), a man attains to the sphere of, to identity of world (and) intimate union with, these same (gods).

अथापदव्यधीयानो hm<sup>1</sup>rfk, ०यन्वीयानं b.—मन्त्रं विवागुकीर्तयन् m<sup>1</sup>r, मसु वेवानु-कीर्तयं b, सत्यं देवानुकीर्तयन् r<sup>1</sup>r<sup>4</sup>, मन्त्रं विवागुकीर्तयेत् fk (०येत् corr. to ०यत् f), मन्त्रे विवागुकीर्तयेत् hd.—स्थानं hm<sup>1</sup>r, स्थानं bfk.—सालोक्यं r, सालोक्यं hdkf (मा० f), सार्क-लोक्यं b.—एष गद्यति Bhr<sup>3</sup>m<sup>1</sup>, अधिगद्यति r.—The end of the *varga* is here marked by ४ in hdbfm<sup>1</sup>, not in k.

##### 5. Five names of Agni. Derivation of Agni, Dravīnadas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya.

मूलानि hdm<sup>1</sup>rbfk, सूलेषु r<sup>1</sup>r<sup>4</sup>.—षड्ङ्गश्चित्स् hdbr, ०श्चिः f, ०श्चति m<sup>1</sup>k.

23. The separate explanation, based on the function<sup>a</sup> (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

<sup>a</sup> With *prthañ-nirvacanam karmajam* cp. *vibhāgam vibhūti-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ni*)<sup>a</sup> at the sacrifice, or (because) he unites (his) body (*aṅgam sam-ni*)<sup>b</sup>, he is praised by sages under the name of 'Ag-ni.'

आधरे h m<sup>1</sup> r, आधरे b f k.—अंगते m<sup>1</sup> f k, सम्प्रयते h r b, सन्तिष्ठते r<sup>1</sup> r<sup>4</sup>.—वांगं h d m<sup>1</sup>, वांगं f k, चांगं b, चाये r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> These three etymologies are practically identical with those of Nirukta vii. 14: *agrañir bhavati*, *agram yajñesu praniyate*, *aṅgam nayati samnamamānah*; cp. above, i. 91.

<sup>b</sup> *Sam-nayate* is doubtless meant to correspond to Yāska's *nayati sam-namamānah*.

25. Kutsa<sup>a</sup> observing the action by which he bestowed<sup>b</sup> *dravina*<sup>c</sup>—wealth or<sup>d</sup> strength—proclaimed him as Dravino-das (1).

वापि h m<sup>1</sup> r f k, वा b, चैव r<sup>1</sup> r<sup>4</sup>.—प्रायच्छ्वेन r, प्रायाक्ष्येन f, प्रायक्षेन h d m<sup>1</sup>, प्रायाद्वेन k, प्रथक्षेन br<sup>1</sup> r<sup>4</sup>: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

<sup>a</sup> In RV. i. 96. 8.      <sup>b</sup> The ā in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*.      <sup>c</sup> Cp. Nirukta viii. i: *dhanam̄ dravīnam ucyate . . . balam̄ vā dravīnam*.

<sup>d</sup> Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (◦—◦), the two syllables at the beginning (*dravī-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one<sup>a</sup>.

तननात्सुः fr, ततनात्सुः m<sup>1</sup>, तनना तसुः k, तनात्सुः b, ततरात्सुः h, तपसा तसुः r<sup>1</sup> r<sup>4</sup>.—अच्छे h m<sup>1</sup> r, अच्छे b f k.—स्थानोदयं h m<sup>1</sup> r, स्थानोदयं f, स्थानोदयं kr<sup>2</sup>, यव b, यश्वीव r<sup>1</sup> r<sup>4</sup>.—The end of the *varga* is here marked by ४ in h d m<sup>1</sup> b f k.

<sup>a</sup> Cp. below, iii. 64.

#### 6. Narāśamsa, Pavamāna, Jātavedas.

27. The poets call an immediate<sup>a</sup> descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson<sup>b</sup> of that (celestial) one; hence he is Tanūnapāt.

अनन्तरं hbr<sup>5</sup>r<sup>7</sup>fk, अनन्तरं dr.—छपस्वः hrb, छपस्वः m<sup>1</sup>, धूपस्वः fk.—चमुच्च  
hm<sup>1</sup>r, चमुच्च b, चमुच्च r<sup>2</sup>, चमुच्च fk.

<sup>a</sup> This expression is borrowed from Nirukta viii. 5: *nāpād iti anantarāyāḥ prajāyā nāmadheyom*. ‘Next after a son’ is evidently the meaning here of *anantara*. <sup>b</sup> Yāska also explains *Tanūnāpāt* as a ‘grandson,’ but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākapūni’s divergent explanation of Agni as a ‘grandson’ (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvna*) lauded (*sāms*) by men (*ny*)<sup>a</sup> combined at the sacrifice, therefore poets praise this (Agni) as *Narāśāmsa* (3) in Āpri hymns.

पृथक्नेन hdm<sup>1</sup>f, पृथक्नेन kr, पृथक्नेन b.—समासेषु hi<sup>3</sup>fm<sup>1</sup>kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, समासेषु b, समासेन r.—यक्षस्ते m<sup>1</sup>bfk, यक्षस्ते hd, यक्षस्ते r, यक्षस्ते r<sup>1</sup>r<sup>2</sup>(r<sup>4</sup>?).—कारवः hdm<sup>1</sup>bfk, मूरुयः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This is evidently based on Śākapūni’s explanation of *Narāśāmsa* as Agni (Nirukta viii. 6): *nariḥ pṛasasyo bhavati*. Kāthaka’s explanation of *Narāśāmsa* as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)<sup>a</sup> *Pavamāna* (4).

पुणति hi, पुति b, जानाति fkr<sup>2</sup>.—य च hm<sup>1</sup>r, य च fkr<sup>2</sup>, प्लवः b.—वैखानसर्विभिलेन hm<sup>1</sup>r, वैखोनसर्विभिलेन b, वैखानस च्छविलेन r<sup>2</sup>, वैखानस च्छविलेन k, वौद्यानसच्छविलेन f. This sloka is omitted here, but added after 31, in a somewhat altered form, by r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as *Jātavedas* (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाथ विद्यते hm<sup>1</sup>rfk, जातं वेदाथ विद्यते b, जातीर्यद्वाथ विद्यते r<sup>1</sup>r<sup>4</sup> (cp. i. 92).—यश्चेष hm<sup>1</sup>kr, यश्चेष b, यद्वेष r<sup>1</sup>r<sup>4</sup>.—जातविद्यो hm<sup>1</sup>r, जातविद्यो bfk, जातं वेदो r<sup>1</sup>r<sup>4</sup>r<sup>7</sup>.—वित्तं hr<sup>3</sup>m<sup>1</sup>br<sup>2</sup>r<sup>6</sup>, वित्त f, वित्त k, वित्ता r.—धिवेति वा hm<sup>1</sup>rb, धिवेति वा fk, य वेति वा r<sup>1</sup>r<sup>4</sup>.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)<sup>a</sup>, is praised as *Jātavedas*<sup>b</sup>.

आतः hm<sup>1</sup>r, आतं k, आतां bfr<sup>1</sup>r<sup>4</sup>.—मध्यमागेन्द्रो hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>, मध्यमागिन्द्रो r.—  
After this (31) śloka, r<sup>1</sup>r<sup>4</sup> add 29 in the following modified form:

पुनाति यदिदं विश्वं ह्येषोऽप्यिः पार्थिवोऽप्यु सन् ।  
वैष्णवसात्रितेस्तथात्पवमान् इति सुतः ॥

The end of the *varga* is here marked by ꝑ in hbfk, not in m<sup>1</sup>.

\* Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. <sup>b</sup> Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavida*, *jātavitt*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enayu viduḥ*, is followed by the second in i. 92 (*jātair vidyate*).

#### 7. The twenty-six names of Indra: Vāyu, Varuna, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu<sup>a</sup> (1).

यन् चीन् hfr, यन् चीन् m<sup>1</sup>, य तु चीन् k, यन् चीन् br<sup>2</sup>r<sup>5</sup>, यत्तन्वा r<sup>1</sup>, यत्तन्वा r<sup>4</sup>.—  
चीनः hm<sup>1</sup>r, चीनं b, चीनं f, चीने r<sup>3</sup>kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.

\* Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122–129.

33. But because with concrete moisture he alone covers (*vṛṇoti*)<sup>a</sup> these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuna (2).

चीणिमान्वावृणोत्तेको hm<sup>1</sup>rbfk, चीणिमान्वावृणोत्तोकान् r<sup>1</sup>r<sup>4</sup>.—तदैनं bfkr, तेनेन  
hm<sup>1</sup>.—शत्या hrbfk, प्राज्ञः m<sup>1</sup>.—क्षपस्तवः hm<sup>1</sup>rb, पस्तवः f, पराय च k, तु कारवः r<sup>1</sup>r<sup>4</sup>.

\* This follows the etymology of Nirukta x. 3: *varuṇo vṛṇotiti sataḥ*.

34. Because he roared (*arodit*)<sup>a</sup> in the air, giving rain with lightning<sup>b</sup> to men, therefore he is highly praised by four seers<sup>c</sup> as Rudra (3).

अरोदीद् hm<sup>1</sup>rfk, रोरुष्ट्र r<sup>1</sup>r<sup>4</sup>.—विषुद्धुष्टिं दद्वृष्टाम् hm<sup>1</sup>r, विषुद्धिमद्वृष्टाम्

fk, विष्वदृष्टिरदामृणाम् r<sup>1</sup>r<sup>4</sup>. — इत्यमिसंसुतः hm<sup>1</sup>rk, (४)द्रव्यमिसंसुतः f, इत्यमिधीयते r<sup>1</sup>r<sup>4</sup>. — This śloka (34) is omitted in b.

<sup>a</sup> This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodit tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. <sup>b</sup> Cp. *vātarṣṭi*, ‘rain with wind.’ <sup>c</sup> That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*īste*) over this universe; therefore he has been named Indra (4).

इष्टे hd, इष्टे m<sup>1</sup>r, इति fb, इत्ति k.—सर्वस्त्र hm<sup>1</sup>r, सत्यस्त्र fk, सश्वस्त्र b.—स शूतः hm<sup>1</sup>rbf, संशूतः k.—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in r<sup>1</sup>r<sup>4</sup>.

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dṛṇāti*) refreshment (*irām*)<sup>a</sup> in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृष्णाति hm<sup>1</sup>rb (=Nirukta x. 8), इरा इदाति r<sup>1</sup>r<sup>4</sup> (इरां इदाति is the second derivation in Nirukta x. 8), इरां दृष्णाति f, इरां दृष्णाति k.—द्रुवन् hrb, धूवन् fk.—रवेण hm<sup>1</sup>rb, रौरवेण fk.—The last pāda in m<sup>1</sup> is तेनेष्ट् इति स शूतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ७ in hm<sup>1</sup>bf, not in k.

<sup>a</sup> This is identical with the first of several etymologies given in Nirukta x. 8.

### 8. Parjanya, Br̥haspati, Brahmapaspati, Kṣetrasya pati, Rta.

37. Because he alone endows (*prārjayati*)<sup>a</sup> this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri<sup>b</sup> and the son of Urvaśī<sup>c</sup> (Vasiṣṭha) speak of him as Parjanya (5).

अदिमां hm<sup>1</sup>, अदिमा fk, अदिमा b.—प्रार्जयते को hm<sup>1</sup>, प्रार्जयते ष fk, पार्जयते ष b.—चर्षी hdr, चार्षी r<sup>1</sup>r<sup>4</sup>, च चर्षी f, चर्षी b, चर्षी sm<sup>1</sup>.

<sup>a</sup> The four etymologies of Parjanya given in this and the following śloka are identical with Yāska’s in Nirukta x. 10: *parjanyas t̄per ādyantaviparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitū vā rasānām*. <sup>b</sup> As composer of the Parjanya hymn, v. 83.

<sup>c</sup> Vasiṣṭha, several times thus referred to by his metronymic (e. g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya<sup>a</sup> sang (of him as Parjanya).

तर्पयते य ल् h<sup>1</sup> r, तर्पयते व्य व्यं fk, तर्पय व्य व्यं b.—सोकान् hfk, सोकान् m<sup>1</sup> r, सोकान् b.—परो जेता h m<sup>1</sup> r b (Nirukta x. 10), पुरो जेता fkr<sup>2</sup>.—यद्यमेयस्तो b fk, यद्यमेयस्तो r<sup>3</sup> m<sup>1</sup>, यद्यमेयस्तो r, यद्यमेयस्तो h, यद्यमेयस्तो d.—38 is omitted in r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> As the alternative author of vii. 101, 102: cp. Ārgānukramanī on those hymns: *agniputraḥ kumāro vā vasiṣṭha vā svayaṁ munih*, and Sarvānukramanī: *eñe kumāra āgneyo paśyad vasiṣṭha eva vā vr̄ṣṭikamāḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Br̄haspati<sup>a</sup> (6).

बृहता h m<sup>1</sup> r, बृहन्ति fkr<sup>2</sup>, बृत्य b.—०तिरीक्षितः b, ०तिरितीदितः hdm<sup>1</sup> r, ०तिः-री-क्षितः f, ०ति इतीरितः k.

<sup>a</sup> Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā; bṛhataḥ* being explained by Durga as *mahato asya jagata udkasya vā*. Cp. ii. 3: *bṛhatas patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra<sup>a</sup> (Gr̄tsamada) praising sang (of him) as protector (*pātāram*) of Brahma<sup>b</sup> (i. e. as Brahmanaspati, 7).

वाग् b, वाक् h m<sup>1</sup> r fk.—पातां h m<sup>1</sup> r, पानानां fk, पातेमां b.—ब्रह्मणस् h m<sup>1</sup> r, ब्राह्मणस् fb.—०होत्र सुवज् h, ०होत्रः सुवज् r, ०होत्र सुवज् b, ०होत्र सुवज् m<sup>1</sup>, ०होत्र स्वं fk.—This śloka (40) omitted in r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> In RV. ii. 23–26.      <sup>b</sup> Nirukta x. 12: *brahmanaspatir brahmaṇah pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣitau*)<sup>a</sup> at the (proper) seasons, distributing food to the nations<sup>b</sup> (*ksitibhyah*), therefore Vāmadeva<sup>c</sup>, praising (him), calls him 'Lord of the Field' (8).

अत्तं h m<sup>1</sup> r, अत्तं d, अत्तं r<sup>3</sup>, अपां r. The reading of 41<sup>a,b</sup> in the text is that of hdm<sup>1</sup> r (presumably r<sup>3</sup>, as r<sup>1</sup> r<sup>4</sup> omit this line here); this form of the line is added by bfkr<sup>2</sup> r<sup>1</sup> r<sup>4</sup> after 60<sup>a,b</sup> (see v. r. there), instead of it bfk, and in addition to it r (= r<sup>2</sup>; omitted in r<sup>3</sup> r<sup>5</sup>), have here—

ददाति यदुसक्तार्ता चेचे थ वरजं पुणः । bfk  
ददाति यदि सहेचे लृतावर्तरं पुणः । r

which probably represent—

ददाति यद्दस्त् चेचे लुतावम्बरं पुणः ।  
वामदेव  $hm^1bfk$ , वामदेवः  $r$ , पाकदेव  $r^1r^4$ .

<sup>a</sup> Nirukta x. 13: *kṣetrasya patih*: *kṣetraṇi kṣiyater nivāsakarmāṇas, tasya pāṭā vā pālayitā vā.* <sup>b</sup> The amended form of this line as found in some of the MSS. (see critical note above) would mean: ‘because dwelling in the field he again in due season gives rain.’ <sup>c</sup> In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)<sup>a</sup>, the same (Vāmadeva) praised him as Rta<sup>b</sup> (9).

मनसेमं  $hm^1bfkr^1r^4$ , मनसेयं  $r^2$ , मनसोमं  $r^3$ .—तु यद्दृशं  $h^1dr$ , तु यद्दृशं  $m^1b$ , तु भाद्रशं  $bfkr^2$ , इमं दृशं  $r^1r^4$ .—शस्त्  $hm^1fr$ , सशत्  $k$ , संसं  $b$ .—सत्वेन सत्ये दे  $hrb$ , सत्वेन संस्थे चे  $f$ , सत्वेन संत्ये चे  $k$ , सत्ये सद्ये ष  $m^1$ .—स एष  $hm^1rbfk$ , य एष  $r^5r^7$ .—०कृतम्  $hm^1rbfk$ , ०कृचिः  $r^1r^4$ .—The end of the *varga* is here marked by ० in  $hdm^1bfk$ .

<sup>a</sup> Rta is explained in Nirukta iv. 19 as *satyam vā yajñam vā*. Cp. also Sāyaṇa on RV. iv. 23. 8. <sup>b</sup> RV. iv. 23. 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

#### 9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture<sup>a</sup> shed with thunder: hence he (Vāmadeva) again<sup>b</sup> spoke of him (as such in) ‘the call of Rta’ (*rtaśya ślokah*)<sup>c</sup>.

रवेणान्तरसैः चित्तैः  $hdm^1r$ , रवेणान्तरसै चित्तै  $b$ , रवेणान्तरसै चित्तै  $fk$ , रसं चित्तौ रवेणान्तर्तीं  $r^1r^4$ .—स्थितौ चोच्छेष  $hfr$ , स्थितौ चोच्छेष  $m^1k$ , स्थितौ चोच्छेष  $b$ .—चूतस्य शोक  $bm^1rfsb$ , चूतस्य शोक  $k$ .—इत्येष  $hm^1rb$ , इत्येष  $fk$ .—पुनर्देहं  $hm^1rb$ , पुनर्देहं  $f$ .

<sup>a</sup> With reference to the meaning ‘water’ (Nirukta ii. 25: *ṛtam ity udakanāma*); cp. below, ii. 50. <sup>b</sup> That is, first in the sense of ‘truth’ (*satya*), now in the sense of ‘water’ (i.e. cloud-water, lit. ‘internal fluid’: *antārasa*). <sup>c</sup> RV. iv. 23. 8<sup>d</sup>: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects<sup>a</sup> (it), therefore the son of Urvaśi (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas) <sup>b</sup>.

प्रथर्क्षस्  $r$ , प्रथर्क्ष  $hd$ , प्रथर्क्ष  $m^1$ , प्रथर्क्ष  $b$ , प्रथर्क्ष  $fk$ .—मध्यमः स  $hdm^1$ , मध्यमस्त

bſkr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वासोऽप्ति॒ ह॑ द्र्, वासोः॒ अ॒ति॒ क्, वासो॒ अ॒प्ति॒ क्, वासो॒ प॒ति॒ क्.

<sup>a</sup> Nirukta x. 16 : *vāstospaṭī* : *vāstu vasater nivāsakarmāṇas, tasya pāṭā vē pāloyitā vā*.  
<sup>b</sup> RV. viii. 54. 1-3, 55. 1. *Caturbhīṣ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbiḥ*: but see vi. 41, where *ṛgbiḥ* *caturbhīṣ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11)<sup>a</sup>.

वाचा॒ वेदा॒ ह॑ म॑ र॒ ब्, वाचो॒ वेद॒ क्, वाचो॒ वेद॒ क्.—This śloka (45) is omitted in r<sup>1</sup>r<sup>4</sup>.

\* Nirukta x. 17 : *vācaspaṭī* : *vācaḥ pāṭā vā pāloyitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world)<sup>a</sup>, not afflicted (*dina*) on any side, therefore the seer Rāhūgaṇa Gotama<sup>b</sup> proclaims him as Aditi<sup>c</sup> (12).

न कुतस्य॑ ह॑, न कुतस्य॑ र<sup>1</sup>र<sup>4</sup>, कुतस्य॑ र॒ ब्, न कुतस्य॑ र॒ फ॒क॒र॒.—गीतमो॑ र<sup>1</sup>र<sup>4</sup>भ॑,  
 गीतमो॑ ह॑ फ॒क॒र॒. Cp. critical note on i. 58.

\* Cp. RV. x. 90. 1 : *sa bhūmiṇi visvato vṛtvātiṣṭhat*.      <sup>b</sup> In RV. i. 89. 10 (Nirukta  
iv. 22, 23).      <sup>c</sup> Nirukta iv. 22 : *aditi adinā devanātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*)<sup>a</sup>—in his heart, therefore the seer Hiranyagarbha<sup>b</sup>, adoring<sup>c</sup> (him), spoke of him as *Ka* (13).

यच्छर्म॑ ह॑ फ॒क॒र॒ र॒, यच्छर्म॑ ब्, यच्छर्म॑ र॒, यच्छर्म॑ क्.—कमिष्ठानसा॑ सुखम्॑ ह॑ र॒ र॒, कमिष्ठानसा॑ सुखम्॑ ब॒क॒, एष वीरः॑ शिवः॑ सुखः॑ र॒.—तेनैश्च॑ ह॑ र॒, तेनैश्च॑ ब॒क॒.—अर्च-  
 युवाच॑ कम्॑ ब्, अर्चतु॑ याचकम्॑ र॒, अर्चतु॑ याच॑ कम्॑ ब्, इद्युवाच॑ कम्॑ ह॑ र॒ र॒ र॒, एष तु॑  
 याचकम्॑ क॒र॒.

\* *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramāṇo vā sukho vā*.      <sup>b</sup> The reputed seer of RV. x. 121; see Āṛṣānukramāṇī x. 59 and Sarvānukramāṇī on x. 121.      <sup>c</sup> Cp. *arcantah* in ii. 32.

48. He giving<sup>a</sup> (*prayachan*) offspring here, and gathering (them) goes forth<sup>b</sup> (to the other world): therefore the seer Yama<sup>c</sup> calls him, the son of Vivasvat<sup>d</sup>, Yama<sup>e</sup> (14).

प्राणः॑ ह॑ र॒ भ॑ र॒, प्राण॑ फ॒, प्रयच्छन्त्स॑ ह॑ र॒ भ॑ र॒, प्रयच्छत्स॑ ब॒क॒, प्रयच्छति॑ र॒, नियच्छङ्ग॑:  
 र॒ र॒.—संगृहीता॑ ह॑ र॒ भ॑ र॒ र॒, संप्रदीत्वा॑ ब॒, संप्रहीता॑ ब॒, संप्रहीता॑ र॒.—प्रयाति॑ ह॑, ह॑ याति॑

bk, ह यानि f, ह पानि r<sup>4</sup>.—यमो यमम् r<sup>1</sup>r<sup>4</sup>, यमा मू b, यदो पमा f, पदो पमा k, पुर्णयमम् hm<sup>1</sup>r.—The end of the *varga* is here marked by Q in hm<sup>1</sup>bfk.

\* Nirukta x. 19: *yamo yachatīti sataḥ*.      <sup>b</sup> Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyvāmsam . . . samgamanam janānām*.      <sup>c</sup> The reputed seer of RV. x. 14; cp. Ārsānukrāmaṇī x. 6 and Sarvānukrāmaṇī on x. 14.      <sup>d</sup> RV. x. 14. 1: *vai-vasvataṃ . . . yamam*.      <sup>e</sup> Cp. Nirukta x. 20: *agnir api yama ucyate*.

#### 10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrikṛtya*) a friend (of him) worship him, therefore Viśvāmitra<sup>a</sup> himself praising (him) calls him 'Mitra'<sup>b</sup> (15).

मित्रोऽत्य hm<sup>1</sup>bfkr, भेदं क्षत्येर् r<sup>1</sup>r<sup>4</sup>.—यदिम् hm<sup>1</sup>r, यदिमे fkr<sup>2</sup>, यदेते r<sup>1</sup>r<sup>4</sup>.

\* In RV. iii. 59. 1 (commented on in Nirukta x. 22).      <sup>b</sup> That is, 'Friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*rta*)<sup>a</sup>, creating the activity<sup>b</sup> (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदाघमासातिगमे m<sup>1</sup>r, निदामासातिगमे hd, निदाघमासातिगमे fk, निदाघमा-सातिगमे b.—यद्यतेनावति चित्तिम् hm<sup>1</sup>rbf (चति f), यद्यतेनावति चति kr<sup>2</sup>, यदि सेना-वयीचित्तम् r<sup>1</sup>r<sup>4</sup>.—जनयन् hm<sup>1</sup>r, जनयं b, जनयत् f, जनयत् k.—तेन सः hm<sup>1</sup>rbfk, तेन तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, ii. 43.

<sup>b</sup> Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṁsi*) full of ghee in the three worlds, (the seer)<sup>a</sup> proclaims (him) as 'Sarasvat'<sup>b</sup>, (while) Vāc (speech) they call Sarasvatī<sup>c</sup>.

यन्निषु m<sup>1</sup>dr, यन्निषु hsk, यन्निषु b.—इति प्राह hm<sup>1</sup>rfk, इति प्राण्यं b (cp. iv. 39), इतीमनु r<sup>1</sup>r<sup>4</sup>.—वाचं प्राङ्गः सरस्वतीम् all except r<sup>1</sup>r<sup>4</sup> which read दीध्यग्नीर्वशी, i.e. दीर्घतमौर्वशी.

\* That is, Vasiṣṭha in RV. vii. 96. 4–6, one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat, but without explanation.      <sup>b</sup> Yāska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvān vyākhyātāḥ*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā strī*) are deferred to Nirukta xi. 25–27.      <sup>c</sup> 51<sup>od</sup> = iv. 39<sup>od</sup>, except that in the latter passage प्राणो takes the place of प्राह. Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of  $r^1r^4$  refers to the only two seers who mention Sarasvat, Dirghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves<sup>a</sup> (*venati*)—abides—in them, therefore the seer named Vena Bhārgava<sup>b</sup> here calls him Vena (18).

यद्विनवेषु  $hm^1r^3$ , यद्विनवेषु b, यद्विनवेद्  $r^5r^7$ , यद्वितव्येह r, omitted in fk.—आहर्षि-वेनो  $hm^1r$ , आहर्षि वेनो fk, आहर्षवेनो b, आहर्षवेनो  $r^1r^4$  (cp. ii. 47).

<sup>a</sup> Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of ‘to desire’: *venateḥ kāntikarmāṇah*. This verb is one of the *kāntikarmāṇah* in Naighantuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇah*) in Naighantuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. <sup>b</sup> The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Āṛṣānukramaṇī x. 60: *veno nāma bhrgoh sutah*.

53. Primaeval (*agrajā*) Heat<sup>a</sup> (*tapas*), desiring (*abhimatya*)<sup>b</sup>, created him month after month: therefore Manyu Tāpasa<sup>c</sup> calls him ‘Manyu.’

माल्येनम्  $hm^1r$ , माल्येनां bfk, मासीमां  $r^1r^4$ .—अभिमत्य  $m^1br$ , अभिपत्य  $hr^3$ , अभि�-वत्य fkr<sup>2</sup>, अभितप्य  $r^1r^4$ .—तपोऽयजः:  $r^1r^4$ , ततो यज k, ततो ब्रजं fb, ततो ब्रजन्  $hm^1r$ .—मन्युरित्या० bskr, मन्युमित्या०  $hm^1$ .—The end of the *varga* is here marked by 90 in  $m^1bfk$ , not in hd.

<sup>a</sup> My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the ‘first marvel,’ TB. iii. 12, 3<sup>1</sup> (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sasriye māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmastava* here), as Yama in 48, Vena in 52, Tarkṣya in 58, Mṛtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with  $r^1r^4$ ) to read *tapo 'grajah*, ‘the eldest born of Tapas’ (= Manyu-Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse *anusvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation मृत्यू०, nearly all the MSS. have *visarga* for *anusvāra*. Again, *vrājam* (fb) is very close to *grajam*.

<sup>b</sup> Yāska (x. 29) derives Manu from *man* also, though without explaining why he is so called: *manyur manyater diptikarmanah krodkarmano vadakarmano vā*. <sup>c</sup> Manu Tāpasa is, according to Āśānukramanī x. 33 and the Sarvānukramanī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

### 11. Asunīti, Apām napāt, Dadhikrā, Dhātṛ, Tarkṣya.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits <sup>a</sup> (*asūn*), therefore he is spoken of as *Asunīti* (20) by Srutabandhu <sup>b</sup> who praises (him).

नयत्यसून् hm<sup>1</sup>r, पयत्यसौ fk, पयःत्यसौ b.—सुवता श्रुतवच्छुना hm<sup>1</sup>r, सुषता सुत-  
वच्छुना b. सुच्छनाता सुलबंधुना f, सुच्छनाता सुतवंधुना k.

<sup>a</sup> Nirukta x. 39: *asunītil asūn nayati*. <sup>b</sup> The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst <sup>a</sup>: therefore the seer Gr̥tsamada <sup>b</sup> (in) praising (him) calls him Child of Waters <sup>c</sup> (21).

०मासातिगमे hm<sup>1</sup>r, ०मासानिगमे bfk.—मध्ये भवत्यपाम् hm<sup>1</sup>r, मध्ये स्य यत्पाम्  
r<sup>1</sup>r<sup>4</sup>, मध्ये स्य स्य पत्यथा fk, मध्य स्य पत्यथा b.—गृत्समदः सुवर्ण m<sup>1</sup>r, गृत्समद् सुवर्ण b,  
गृत्समद् स्वर्ण fk, गृत्समद्बद्धं सुयं b, गृत्समद्स्वपाम् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *apst antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere)', as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendraḥ* in ii. 31. <sup>b</sup> In RV. ii. 35 (cp. Nirukta x. 19). <sup>c</sup> Cp. Nirukta x. 18: *apām napāt tanūnapatrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere <sup>a</sup> for eight months, he roars <sup>b</sup> (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

०गर्भोधम् m<sup>1</sup>rbf, ०गर्भोधम् k.—आदधत्सो m<sup>1</sup>r, आदधत्सो bd, आदधत्यो f, ०त्यो  
k, माधत्सो b, आहृत्सो r<sup>1</sup>r<sup>4</sup>.—५६<sup>cd</sup> omitted in fk.—क्रन्दत्य० hm<sup>1</sup>rb, क्रन्दते r<sup>1</sup>r<sup>4</sup>.—  
०सङ्क्लन् hr, ०सहस्र् b.—०क्रासेन कथ्यते hr<sup>3</sup>m<sup>1</sup>b r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०क्रेति तदोच्यते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *antārasāḥ* above, 43. <sup>b</sup> This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāmatili vā dadhat krandatili vā dadhadākāri bhavatili vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month : (therefore) he is sung in stanzas (of the R̄g-veda) as 'Dhātr̄' <sup>a</sup> (23).

संभूतं hm<sup>1</sup>r, संभूतं b.—थ मासिकम् hm<sup>1</sup>rb, इमासिकम् r<sup>1</sup>r<sup>4</sup>.—<sup>57a,b</sup> omitted in fk.—उर्ध्वा धातिलुमिः hm<sup>1</sup>r, उर्ध्वा धाते लुमिः f, अमिः k, उर्ध्वा दाते अमिः b.

<sup>a</sup> There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10) : *dhātā sarvasya vidhātā*.

58. In the wide <sup>a</sup> (*stirne*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides <sup>b</sup> (*kṣarati*) : therefore the seer Aristanemi Tārkṣya <sup>c</sup> has spoken of him thus as Tārkṣya (24).

स्तीर्णेऽन्तरिक्षे चियति hm<sup>1</sup>r (Nirukta x. 27 तीर्णेऽन्तरिक्षे चियति), तूर्णे चिप्रं वचसस्या r<sup>1</sup>r<sup>4</sup>, तूर्णे चिप्रं लश्वसस्यो fr<sup>2</sup>k, तूर्णे चिपन्वलश्वसस्यो b.—यदा तूर्णे चरत्वसी hm<sup>1</sup>r (तूर्णमर्थं रचति Nirukta x. 27), करोत्वसी r<sup>5</sup>r<sup>7</sup>, यद्विपत्ति पन्वति f, यद्वियति पन्वति kr<sup>2</sup>, यद्विपत्ति षष्ठ्युति b, यद्विपातोह भन्निनि r<sup>1</sup>r<sup>4</sup>.—तेनेवम् hr<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तेनेनम् r (r<sup>1</sup>r<sup>4</sup>?).—The end of the *varga* is here marked by 99 in hm<sup>1</sup>bf, not in k.

<sup>a</sup> Nirukta x. 27: *tārkṣyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam atnuta iti nārūtāḥ*): *tūrṇe* 'ntarikṣe *kṣiyati* *tūrṇam artham rakṣat� atnoter vā*. In view of the etymology in the Nirukta, it looks as if *stirne* might have been the original reading of the BD., but *stirne* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭr* given below, iii. 16. <sup>b</sup> *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. <sup>c</sup> The reputed author (Ārgānukramanī x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārkṣyarsiḥ* may be meant for a compound, not an irregular sandhi.

## 12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*rūvan*) in the sky he proceeds to sunrise, discharging <sup>a</sup> the waters from the abyss (*krntatrāt*) <sup>b</sup>: (therefore) Uruvāśini <sup>c</sup> (i.e. Urvaśi) calls him Purūravas (25) <sup>d</sup> in her own words <sup>e</sup>.

एवन् r, मवन् b, म f, मन् k, रोद्दृह् hm<sup>1</sup>.—छन्तचाह् m<sup>1</sup>b, छन्तमाह् hr<sup>3</sup>, छन्तमाह् r, न्यतचाह् fk.—विश्वजन्मपः m<sup>1</sup>r, विश्वजन्मयः f, विश्वजन्मयः k, विज्व-जन्मपः b.—पुरुरवसम् hr, पुरुरवसम् m<sup>1</sup>, युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k.—<sup>f</sup>वाक्येनोदवासिनी bfkr, <sup>g</sup>वाक्येनूरुपासिनी hdm<sup>1</sup>, <sup>h</sup>वाक्येनूरुपाशिनी r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Op. above, i. 93. <sup>b</sup> An instance of a Vedic word used without the influence of the passage referred to. <sup>c</sup> Meant to be an etymological form of Urvaśi, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. <sup>d</sup> Cp. Nirukta x. 56: *purūravā bahudhā rovīyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. <sup>e</sup> In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)<sup>a</sup>, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Saṃkusuka<sup>b</sup>, himself praises as 'Mṛtyu' (26)<sup>c</sup>.

Causing the darkness to disappear from the sun and Dawn to appear,

६०. प्राचावयनेति k d, प्राचावयनेति f, प्राचावयनेति h, प्राचावयनेति m<sup>1</sup>, प्राचावयनेति b, प्राचा वयं नेति r, नेति r<sup>1</sup>r<sup>4</sup>.—मृतः fkr<sup>2</sup>, वृतः hm<sup>1</sup>r, मृधे r<sup>1</sup>, मृधम् r<sup>4</sup>.—Between the two lines of 60 (where it is absolutely out of place) b fkr<sup>2</sup>r<sup>1</sup>r<sup>4</sup>(r<sup>7</sup>?) add the line (=41<sup>ab</sup>):

संव<sup>1</sup> चितिष्ठो विद्धह<sup>2</sup> यस्तुव्यविश्ट<sup>4</sup> चिती ।

<sup>1</sup> संव b fkr<sup>2</sup>, संमं r.—<sup>2</sup> विद्धह r, विद्धत् b, विर्यत् f, विर्यत् r<sup>2</sup>, विर्यत् k.—<sup>3</sup> यस्तुव्यविश्ट<sup>4</sup> r, यस्तुव्यविश्ट<sup>4</sup> b, यस्तुव्यविश्ट<sup>4</sup> (?) यव<sup>0</sup> f, यस्तुव्यविश्ट<sup>4</sup> k, यस्तुव्यविश्ट<sup>4</sup> + यव<sup>0</sup> r<sup>2</sup>.—<sup>4</sup> यविश्ट r, यविश्ट b, यविश्ट k, यविश्ट fr<sup>2</sup>, यविश्ट (चिती) r<sup>1</sup>r<sup>4</sup>.

६१. यस्तुव्यविश्टः hm<sup>1</sup>r, यस्तुव्यविश्टः b fkr<sup>2</sup>, यस्तुव्यविश्टः r<sup>5</sup>.—संवर्तयंसं r, संवर्तयंसं r<sup>1</sup>r<sup>4</sup>, संवर्तयंसं hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>6</sup>, संवर्तयंसं b, संवर्तयंसं k.—सूर्याद् b fkr<sup>2</sup>r<sup>5</sup>hr<sup>3</sup>m<sup>1</sup>, सूर्यो r<sup>1</sup>r<sup>4</sup>.—उषसं hm<sup>1</sup>r, उःसं b, उः fkr<sup>2</sup>.

<sup>a</sup> The explanation of Satabalāksa Maudgalya in Nirukta xi. 5: *mṛtyur mārayatiti sato, mṛtam cyādayatīs vā satabalāksa maudgalyah.* <sup>b</sup> The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārṣanukramāṇi x. 8, and Sarvānukramāṇi on RV. x. 18. <sup>c</sup> Twenty-three of these names occur in Naighantuka v. 4, and three (Aditi, Dhātū, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)<sup>a</sup> the day-star : by reason of that function he is Savitṛ (1). And he arose illuminating (*bhāsayan*) these worlds with his rays : therefore the seer Vasiṣṭha<sup>b</sup> himself (in) praising (him) calls him Bhaga<sup>c</sup> (2).

दिवाकरं b fkr, दिवा चरन् r<sup>1</sup>r<sup>4</sup>, दिवाकरः hm<sup>1</sup>r.—प्रसौषिकः hm<sup>1</sup>rb fkr, प्रसौषिकः r<sup>1</sup>r<sup>4</sup>.—भासयन् m<sup>1</sup>fk, भासयन् hr, भाति यस् r<sup>1</sup>r<sup>4</sup>.—विष खरण् hm<sup>1</sup>r, विष क्षरण् r<sup>0</sup> br<sup>2</sup> r<sup>3</sup>r<sup>7</sup>, विष r<sup>0</sup> fk.—सूर्यस्त्रव्यविश्टः hm<sup>1</sup>r, सूर्यस्त्रव्यविश्टः b fkr<sup>3</sup>(r<sup>2</sup>?).—The end of the *varga* is here marked by १२ in b fkr, not in m<sup>1</sup>. The end of the preceding line (स्त्रव्यविश्टः) is marked in hd by ४३, and the end of the *varga* (after भग्नम्) by ४३ || १२ ||

<sup>a</sup> Cp. Nirukta x. 31: *savitā varvaseya prasavītā*. The enumeration of the seven names of Surya begins with this śloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i.e. Surya) stimulates (in general).' <sup>b</sup> The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. <sup>c</sup> *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātrer jarayitā sa eva bhāsām*; though the word *bhagva* is there derived from the root *bhej*.

## 13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣṇakapi.

63. Nourishing (*pusyan*) he causes the earth to thrive, dispelling the darkness with his rays <sup>a</sup>: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns) <sup>b</sup>.

पूषोत्पूषेति hm<sup>1</sup>r, पूषोत्पूषेति b, पूषोत्पूषेत् fk.

<sup>a</sup> Cp. Nirukta xii. 16: *yad rāśmīpoṣam puṣyati tat pūṣā bhavati*. <sup>b</sup> RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāmsi*) shine with brilliance as his footsteps, therefore Medhātithi <sup>a</sup> pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm<sup>1</sup>r, तेज सा b, तेजसो f, तेजसः r<sup>1</sup>r<sup>4</sup>, तेजसे k.

<sup>a</sup> In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Sākapuṇī's opinion that this refers to the three worlds (*prthivyāṁ antarikṣe divi*), an opinion followed in the present passage of the Brhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light <sup>a</sup> (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृष्ठम्याति m<sup>1</sup>r, सायं पृष्ठकृ थाति hd, साय पृष्ठकृ थाति fk, सायं पृष्ठकृ थाति b, सीर्यं पृष्ठकृ ते भी r<sup>1</sup>r<sup>4</sup>.—त्वये m<sup>1</sup>rbfk, त्वये hd.

<sup>a</sup> Cp. Nirukta xii. 25: *keśi, keśā rāśmayas, tais tadvān bhavati, kāśanād vā prakāśanād vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think <sup>a</sup> of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रलेक्षकश्लेषण hm<sup>1</sup>r, मां प्रलेक्षकश्लेषण r<sup>1</sup>r<sup>4</sup>, मां प्रलेक्षकश्लेषण b, यां प्रलेक्षय-श्लेषण fk.—यन्मव्यती r, यं मव्यती hdb, यं मव्यती fk.—पृष्ठकृ नराः hr, पृष्ठकृ नराः m<sup>1</sup>d, पृष्ठकृ वरा k, पृष्ठवरा: fb.—विश्वानरस् hm<sup>1</sup>rbfk, विश्वानरस् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The verb used in Yāska's explanation is not *man* but *ni* (Nirukta vii. 21): *viśvān narāḥ nayati viśva enayi narā nayaniliti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull<sup>a</sup> (*vṛṣā*), he mounts the firmament, therefore he is Vṛṣākapi (7), (in) ‘Indra is above all’<sup>b</sup> (RV. x. 86); (or) this highest bull (*vṛṣā*) goes causing to waver (*kampayan*) with (his) rays<sup>c</sup>:

वृषेष्व br<sup>1</sup>r<sup>4</sup>, वृषेक् (without visarga) h d r<sup>3</sup>m<sup>1</sup>fkr<sup>2</sup>, वृषेष्व r.—०रोहति hm<sup>1</sup>r, ०रोहत b,  
०रोहन् fk.—The end of the *varga* is here marked at the end of this śloka (*eva sah*) by १३ in hdbfk, not in m<sup>1</sup>. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttaraḥ*), as *varga* १३ and *varga* १४ would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttaraḥ*) ends a śloka, numbered ६८, ६८<sup>ab</sup> is numbered ६९, ६९<sup>ab</sup> as २००, ६९ (after *yah*) as १ (= २०१), &c.

<sup>a</sup> Cp. below, vii. १४१.      <sup>b</sup> The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28.      <sup>c</sup> This alternative etymology is based on Yāska’s in Nirukta xii. 27: *yud raśmibhir abhiprakampayann eti tad vṛṣākapi bhavati vṛṣākampanah*.

#### 14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep<sup>a</sup>, (his name) Vṛṣākapi may be (derived) from this; for in the three formulas beginning ‘the waste’ (*dhanva*: RV. x. 86. 20-22) in the hymn to Vṛṣākapi<sup>b</sup>, he appears to be bidden<sup>c</sup> thus (*iti*) by Indra.

मन्त्रेषु hm<sup>1</sup>rb, मन्त्रे है f, मन्त्रे ह k.—चिष्ह्व hrsk, गृष्म b, चिष्ह्व r<sup>5</sup>.—धन्त्रेति m<sup>1</sup>rbr<sup>5</sup>, धन्त्रेति rk, धन्त्रेति hdm<sup>1</sup>.—प्रयुत्तो hm<sup>1</sup>, प्रायुत्तो fkr<sup>1</sup>, प्रायुत्तो b.—वारिषाकपे hm<sup>1</sup>rfb, वृषाकपे kr<sup>2</sup>. It would be best (as in hd) to make śloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

<sup>a</sup> This is meant to be an explanation of *raśmibhiḥ kampayann eti*.      <sup>b</sup> The irregular formation *vāriṣākapa* for *vāriṣākapa* seems to be due to the exigency of metre.      <sup>c</sup> In the three stanzas (x. 86. 20-22) Vṛṣākapi is addressed and called upon to go home (*astam eti*) by the path which procures sleep (*svapnananśana*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnā nāsayati*).

69. Viṣṇu<sup>a</sup> may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viṣati*), (or) from *veviṣ* (*veveṣti*), expressing pervasion<sup>b</sup>: (he) is (thus) explained as the Sun who is everything<sup>c</sup> and is contained in everything.

विष्णुतेर् hdm<sup>1</sup>r, विष्णुतेर् b, तेर् f, तेर् k.—वेष्टेर् h, देवेष्टेर् r, वष्टेर् m<sup>1</sup>, विष्णुस्तोर् bf, विपस्तोर् k: the reading of bk looks like a corruption of व्यश्वतेर् (the third etymology in Nirukta xii. 18), which may thus have been the original reading of the Br̥haddevatā.—०कर्मणः hdm<sup>1</sup>r, ०कर्मणः f, ०कर्मणा bk.—सूर्यः hm<sup>1</sup>bk, सूर् f, वातः r.—यः hdm<sup>1</sup>, यं k, सः r, सं bf.—The third line of 67 (रद्धिम०) and 68, 69 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya, as it was not given in 64. <sup>b</sup> Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur bhavati; viṣṇur viśater vā vyasnote; vā.* The above three explanations are probably meant to correspond to these: *viṣṇāti = viṣitah, viṣati = viṣati, vevesṭi = vyasnoti.* <sup>c</sup> Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni, Indra, and Sūrya <sup>a</sup> (respectively), have (thus) been duly stated in succession.

<sup>a</sup> Cp. above, ii. 22.

71. But of the incidental names <sup>a</sup>, accompanied by the above-mentioned <sup>b</sup> nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate enumeration does not exist.

नामां तु bfr, नामां च hdm<sup>1</sup>.—पृथक्षेन hdi, पृथक्षेन bfr.—The end of the *varga* is here marked by १४ in hdm<sup>1</sup>bfr.—This śloka (71) is numbered as ३ (= २०३) in hd, and ४ (= २०४) in m<sup>1</sup>.

<sup>a</sup> That is, epithets, e. g. *vṛtrahan*, which accompany any of the regular names, e. g. Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ samyujya havīś codayatīndrāya vṛtraghna īndrāya vṛtratura īndrāyāṁhomuca iti; tāny apy eke samāmananti, bhūyānei tu samāmnānāt.* Cp. below, ii. 93. <sup>b</sup> i. 86-88.

### 15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial, middle, (and) celestial, listen to (an account of) her hymns (and) names according to her sphere.

विविधा तु या hdr, विविधा तु यः m<sup>1</sup>, त्रुवधासुपा b, (वाय्या) च विधा तु या fr.—०स्तानं ग्नि० hm<sup>1</sup>r, ०स्तान वि० b, ०स्तानानि fk.

73. Now she owns the entire hymn when the rivers on earth, and when the waters, (and) when the plants <sup>a</sup>, being praised, own it <sup>b</sup>.

एषा  $hmr^3bfkr^2$ , द्वीपा  $r^1r^4$ , एता r.—जय सुता  $hdm^1bfk$ , जयः सुता r, जयसदा  
 $r^1r^4$ .—यदा वैन्  $r^1r^4bfkr^2$ , पंच वैन्  $r^3$ , पंच वैन्  $hd$ , पंचवैन्  $m^1$ .—मजस्तापो  $hdm^1r$ ,  
 मवस्तापो  $bfkr^2$ .—यदा चोषधयो यदा b, य चोषधयो यदा f, चोषधयो यदा k, यदा  
 चीषधयः सदा  $hdr$ , तदा चीषधयसदा  $r^1r^4$ .

\* Rivers, waters, plants are here mentioned in the same order as in Naighāṇṭuka v. 3, and above, i. 112.      <sup>b</sup> *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. v. r. of *itarad*, viii. 17.

74. And when she becomes Aranyānī and Rātri, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā<sup>a</sup>, (all these forms of her) own the stanza <sup>b</sup>.

राशी च  $hdm^1r$ , सशी च b, सशी च  $fk$ .—चोषाः  $hdr$ , चोषा  $m^1$ , चेषा  $r^1r^4bfkr^2$ .—  
 पृथिवी देव  $hdrv$ , पृथिवी देव  $m^1fk$ .—भूत्वाप्यार्चं  $hd$ , भूत्वाप्यार्चं  $m^1$ , भूत्वाप्या च  $fk$ ,  
 भूत्वा च्या च b.

<sup>a</sup> See below, 75, note <sup>a</sup>.

<sup>b</sup> As her representatives, being thus *ṛyabhājāḥ*.

75. Also when she becomes Agnāyī<sup>a</sup> by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतो देवा  $hdm^1r$ , नामनो देवा b, नामतो देवा  $fk$ .—देवुचित्  $bfkr$ , तु द्वाचित्  
 $hdm^1$ .

\* Of the above eleven names of female deities, nine agree with the enumeration (*sadyāḥ* to *Agnāyī*) in Naighāṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighāṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of Ijā in that.

76. When she, being Vāc<sup>a</sup> in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only <sup>b</sup>.

मध्ये सत्यं  $hdm^1r$ , मध्यसत्यं  $bfkr^2$ .—भूत्वा देवा  $hdm^1r$ , भूत्वा देवा  $bfkr$ .—समयं  $hbr$ ,  
 समयं  $fk$ , समयं  $m^1$ .—सूक्तं चिभिर्  $hmr^1r$ , सूक्तं चिभिर् b, तं चिभिर्  $fk$ .—The end of the  
*varga* is here marked by १५ in  $bfm^1$ , not in  $hd k$ . This śloka (76) is numbered as ८ (= २०८) in  $hd$ , and as १० (= २१०) in  $m^1$ .

\* Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romaśā (and, of course, Durgā) are to be found in Naighāṇṭuka v. 5 (deities of the middle sphere), *devapatiṣyaḥ* being added from Naighāṇṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and Ijā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. <sup>b</sup> That is, the middle Vāc is *sūktabhāj* under these three names alone, while under the remaining names, which are incidental, she is only *r̥bhāj*.

### 16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering<sup>a</sup> a stanza may own a (whole) hymn]<sup>b</sup>. Her (other) names are Yāmī, Indrāṇī, Saramā, Romaśā<sup>c</sup>, Urvaśī; she first<sup>d</sup> becomes Sinīvālī and Rākā, Anumati, Kuhū;

दुर्गा hdm<sup>1</sup>skr, दुर्यो b.—मूलचं hdfs k, मूलचं b, मूलचं m<sup>1</sup>.—षट्या hdfs k, षट्या m<sup>1</sup>, षट्या r<sup>5</sup>r<sup>7</sup>, षट्या b.—The first line of 77 (*esaiva durgā*) is omitted in r<sup>1</sup>r<sup>4</sup>.—तद्रामानि hm<sup>1</sup>r, सूक्तार्धानी<sup>0</sup> r<sup>1</sup>r<sup>4</sup>, स्वे सुतिर्भाजी च नामानी f, तस्ये सुतिर्भाजी च नामानी सूक्तार्धानी b. This looks as if the words of the text तद्रामानि had been glossed with the words तस्ये सुतिर्भाजी च नामानि सूक्तग्रन्थाजि, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तद्रामानि in b as well as f (where, however, सूक्तग्रन्थाजि is omitted), while only सूक्तग्रन्थाजि was substituted in r<sup>1</sup>r<sup>4</sup>.—यमिक्षाणि hdm<sup>1</sup>, यमिक्षाणि r, यमिक्षाणि b, यमिक्षाणि f.—भवत्यरथा hdm<sup>1</sup>r<sup>3</sup>, भवत्यरथा b fkr<sup>2</sup>, भवत्यरथा r, भवत्यरथा r<sup>1</sup>r<sup>4</sup>.—राका चागुमतिः hdm<sup>1</sup>r bsk, राकोचागुमतिः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> What was exactly meant by *kr̥tvā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear. <sup>b</sup> There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups. <sup>c</sup> This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note<sup>a</sup> on 76.

<sup>d</sup> This perhaps alludes to the fact that the group Anumati, Rākā, Sinīvālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yāmī, Urvaśī, Pr̥thivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)<sup>a</sup> are incidental, own the stanza (only)<sup>b</sup>.

गीर्धेनुदेवपत्न्योऽध्या hm<sup>1</sup>bfk, गीर्धेनुदेवपत्न्यो गन्या r, गोरीगीर्धेनुपत्न्योऽगन्या r<sup>1</sup>r<sup>4</sup>, देवपत्न्यो गन्या r<sup>5</sup>r<sup>7</sup>.—स्वस्तिश्च hr<sup>3</sup>m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, स्वस्ति च fkr<sup>2</sup>, स्वस्त्यथ r.—निपातिकानि च ग्रन्थाजि hm<sup>1</sup>r, निपातिकान्यनिग्रन्थाजि b, निपातकान्याजिग्रन्थाजि fk, निपातिकान् पृथग्नाजि r<sup>1</sup>.

<sup>a</sup> *Yeśām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. <sup>b</sup> That is, the incidental (*nāt-pātika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*rybhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn<sup>a</sup>.

वाग्भवत्ये० br, वाक् भवत्ये० m<sup>1</sup>, वाक्यवत्ये० hd, वाग्भजत्ये० r<sup>1</sup>r<sup>4</sup>, वामासावत्ये० f.—  
सूर्यामुं hdm<sup>1</sup>rb, सूर्यामुं f.—<sup>c</sup>श्रिताः bkr, <sup>c</sup>श्रिताः f, <sup>c</sup>श्रिताः hd.—तदा hdm<sup>1</sup>bfk<sup>1</sup>r<sup>5</sup>r<sup>7</sup>,  
तदा r.—सूक्तमुषा rbr<sup>5</sup>r<sup>7</sup>, सूक्तमुखा hdm<sup>1</sup>r<sup>3</sup>fk<sup>1</sup>r<sup>2</sup>.

<sup>a</sup> These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛśakapāyī (and) Saranyū<sup>a</sup>, these two undoubtedly (own) a stanza<sup>b</sup>. And when she is Earth corresponding to Heaven (*dyuvat*)<sup>c</sup>, she only owns (a stanza) incidentally<sup>d</sup>.

द्वे च ते धूवस्म् hm<sup>1</sup>rb, द्वे च ते धूष्मं f, लेव तदृचम् r<sup>1</sup>r<sup>4</sup>, ते मुवस्म् r<sup>7</sup>.—  
दुविष्ठ m<sup>1</sup>, दुविष्ठ r, दुविष्ठ fk, दुविष्ठन् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Uṣas, Sūryā, Vṛśakapāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighantuka vi. 6. <sup>b</sup> Vṛśakapāyī and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). <sup>c</sup> That is, as belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighantuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9.

<sup>d</sup> Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī<sup>a</sup>, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती०, going on मतां गौरी &c., doubtless owing to the preceding line ending with सती. —केषमाः hm<sup>1</sup>rbk, केषाः f, केषमाम् r<sup>1</sup>r<sup>4</sup>.—81<sup>b</sup>=iv. 36<sup>b</sup>.—The end of the *varga* is here marked by १६ in hbfk, not in m<sup>1</sup>.—In hd, 81<sup>ab</sup> (ending सरसतीम्) is numbered ९३ (=२१३), and 82<sup>ab</sup> (ending निष्ठ०) ९४ (=२१४).

<sup>a</sup> A goddess of the middle sphere (Naighantuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

## 17. Names of female seers: three groups.

82. Ghosā<sup>a</sup>, Godhā<sup>b</sup>, Viśvavārā<sup>c</sup>, Apālā<sup>d</sup>, Upaniṣad, Niṣad<sup>e</sup>, Brahmajāyā (who is) named Juhū<sup>f</sup>, the sister of Agastya<sup>g</sup>, Aditi<sup>h</sup>,

घोषा गोधा brfk, गोधा घोषा hdm<sup>1</sup> (Ārṣānukramaṇi).—वारापालोपनिषद्विषत्<sup>1</sup><sub>1</sub><sup>4</sup>  
m<sup>1</sup>bfkr<sup>2</sup><sup>5</sup>, वारापालोपनिषद्विषत् hdm<sup>3</sup>.—गामागस्यस्य m<sup>1</sup>brfkd, नामा - गस्यस्य h.

<sup>a</sup> RV. x. 39, 40.<sup>b</sup> x. 134, 6, 7.<sup>c</sup> v. 28.<sup>d</sup> viii. 91.

\* These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno gṛhtasya*, and described thus in the Kashmir MS. of the khilas: ‘*pra*,’ *sapta*, *brāhmaṇyo* [i. e. *brāhmaṇau* = *brahmavādinyau*] *niṣadupaniṣadau*. <sup>f</sup> Juhū Brahmajāyā, seer of RV. x. 109; see Ārṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. <sup>g</sup> Seer of RV. x. 60, 6; cp. Arṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. <sup>h</sup> The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī<sup>a</sup>, and the mother of Indra<sup>b</sup>, Saramā<sup>c</sup>, Romaśā<sup>d</sup>, Urvaśi<sup>e</sup>, and Lopāmudrā<sup>f</sup>, and the Rivers<sup>g</sup>, (and) Yamī<sup>h</sup>, and the wife Śaśvatī<sup>i</sup>,

चक्रमाता hmlrb, चक्रमाता fkr<sup>2</sup>.—च शश्वती hdr<sup>1</sup>r<sup>4</sup>, च शाश्वती m<sup>1</sup>r, तथैव च  
bfkr<sup>2</sup>.—<sup>b</sup> 83 = ii. 77<sup>d</sup>.

<sup>a</sup> x. 86 (several stanzas) and 145.<sup>b</sup> Indramātarah are said to be the Rishis of x. 153, Ārṣānukramaṇi x. 79. <sup>c</sup> In several stanzas of x. 108. <sup>d</sup> i. 126, 7.

\* In several stanzas of x. 95. <sup>f</sup> i. 179, 1, 2. <sup>g</sup> In some stanzas of iii. 33. <sup>h</sup> That is, Yamī Vaivasvatī in x. 10 and 154. <sup>i</sup> viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites a passage from the Nītimāñjari in which *nārī*, among women (*strīṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śaśvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī<sup>a</sup>, Lākṣā<sup>b</sup>, Sārparājī<sup>c</sup>, Vāc<sup>d</sup>, Śraddhā<sup>e</sup>, Medhā<sup>f</sup>, Dakṣinā<sup>g</sup>, Rātri<sup>h</sup>, and Sūryā Sāvitri<sup>i</sup>, (all these) are pronounced to be female seers<sup>j</sup> (*brahmavādinyah*).

श्रीलाक्षा hdm<sup>1</sup>, श्रीलक्ष्मी b, श्रीर्लक्ष्मी fk, श्रीर्लक्ष्मी: r.—सार्पराजी hmlr, सर्पराजी<sup>1</sup><sub>2</sub><sup>3</sup>  
b, सार्पराजा f, सार्वराजा kr<sup>2</sup>.—वाक् अजा मेधा hmlr, वाहुद्रामेधी b, वाहुद्रामेधी  
fk.—ईरिता: hmlr, ईरिता fk, ईरिता b.

\* Supposed seer of the Śrīsūkta, the khila after v. 87. <sup>b</sup> Seer of a khila, cp. below, viii. 51. <sup>c</sup> RV. x. 89. <sup>d</sup> x. 125. <sup>e</sup> x. 151. <sup>f</sup> Seer of the

Medhāsūkta, the khila after RV. x. 151. <sup>g</sup> RV. x. 107. <sup>h</sup> x. 127. <sup>i</sup> x. 85.

<sup>j</sup> These three ślokas (82–84) are identical with three at the end of the Ārṣānukramaṇi (x. 100–102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine<sup>a</sup>, praised the deities; the middle series<sup>b</sup> conversed with seers and deities.

त्वासां hm<sup>1</sup>r, तासां fkr<sup>2</sup>, तासा b.—वर्गसुहाव hm<sup>1</sup>r, वर्गस्त्रष्टा च b, वर्गशृष्टा च f, वर्गशृष्टा च k.—समूदे hm<sup>1</sup>r, समूदे b, समूद्रे fkr<sup>2</sup>, समूदे r<sup>1</sup>.

<sup>a</sup> That is, those enumerated in ii. 82.      <sup>b</sup> The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vrttāni*)<sup>a</sup> of Self<sup>b</sup>. Whoever is the seer (of a hymn by one) of the last group is also the deity<sup>c</sup>.

वर्गस्तथोत्तमः hm<sup>1</sup>r, र्पाच्च रथोत्तमः k, र्पाच्चरथोत्तमः bf.—86 is omitted in r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfk, not in m<sup>1</sup>.—86<sup>ab</sup> is numbered as १८ (=२९८) in hd, ८७<sup>ab</sup> as १९ (=२९९).

<sup>a</sup> For a definition of *bhāva-vṛttam*, see below, ii. 120.      <sup>b</sup> According to the Sarvā-nukramanī, seer and deity are identical in the case of Sārparājñī (RV. x. 189: ātmadaivatam), Vāc (x. 125: tuṣṭīvātmānam), Sraddhā (x. 151), Dakṣinā (x. 107), Rātri (x. 127), Sūryā Sāvitri (x. 85: ātmadaivatam). The three others, Śrī, Lākṣmī, Medhā, are the seers and deities of khilas. *Ātman* here I take to mean ‘self’ (in accordance with the evident meaning of the Sarvā-nukramanī passages just given, and their interpretation by Śadguru-śīya), the expression ātmāno bhāva-vṛttāni jagau being equivalent to ātmānam astaud .. devatām in 87.      <sup>c</sup> As the object of praise is self.

### 18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यत्थोत्तमः hm<sup>1</sup>r, यत्थोत्तमः b, यत्थोत्तमः f, योत्तमसु यः r<sup>1</sup>r<sup>4</sup>.—तस्मादात्म-स्वेषु hm<sup>1</sup>r, तस्मादात्मस्वेषु b, तस्मात्मस्वादेवेषु fk, तस्मादात्मस्वेष्व(ं) r<sup>1</sup>r<sup>4</sup>.—स्वात्म-चक्रिः सिव देवता hm<sup>1</sup>r, स्वात्म चक्रिः सीव देवता fb, स्वात्म चक्रिः देवता k, भवेत् उपदेवता r<sup>1</sup>r<sup>4</sup>.

88. He who utters the speech in colloquies should be (regarded as) the seer<sup>a</sup> in it; whoever may be addressed by that speech should be (regarded as) the deity therein<sup>b</sup>.

मवेदूषिः hm<sup>1</sup>rbfk, मवलूषिः r<sup>1</sup>r<sup>4</sup>.—तेजोचेत् hm<sup>1</sup>r b, तेजोचेन fk.—वाक्येन m<sup>1</sup>kr, वाक्ये च hdbfk.—देवता तज्ज सा hdm<sup>1</sup>r, देवता बुधं च सा f, देवता शं च सा k, देवता तेजु सा r<sup>1</sup>r<sup>4</sup>, देवता बुधं सा b.

<sup>a</sup> Cp. Sarvānukramani, Introduction ii. 4: *yasya vākyāṇ sa r̥ṣibh.*      <sup>b</sup> Cp. ibid., ii. 5: *yā tenocyate sā devatā;* see also the three lines quoted from the Devatānukramanī by Śadguruśīsya (pp. 97, 98) on RV. i. 165.

89. <sup>a</sup> Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison <sup>b</sup>.

कर्मोपसंग्रहार्थे च hm<sup>1</sup> (and Nirukta i. 4), कर्मोपयह्यार्थे च fkr, कर्मोपपवह्यार्थे च b, कर्मोपयह्यार्थस्त्र॑r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340.      <sup>b</sup> Cp. Nirukta i. 4: *atha nīpātāuccāvaceṣu artheṣu nipatanty apy upamārthe 'pi karmopasamgrahārthe.*

90. Others again (are) occasionally (used) for the purpose of filling up <sup>a</sup> defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless <sup>b</sup> :—

अनानां hm<sup>1</sup>r, प्रनाना f, सनानां k, चनाना b.—पूरणार्था hm<sup>1</sup>r, पूरणार्थे br<sup>1</sup>r<sup>4</sup>, पूरणर्थ f, पूरणार्थ k.—पूरणार्थास्त्र॑b hm<sup>1</sup>rb, पूरणार्थे स्त्र॑r<sup>1</sup>r<sup>4</sup>, पुराणार्थास्त्र॑f.

<sup>a</sup> Cp. Nirukta i. 4: *atha nīpātāḥ . . . api padapūraṇāḥ.*      <sup>b</sup> Based on Nirukta i. 9: *atha ye pravṛṣte 'rthe 'mitākṣaregu grantheṣu vākyapūraṇā āgachenti, padapūraṇā te mitākṣaregu anarthakāḥ: kam im id v iti:* ‘Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *kam, im, id, u*’: examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *kam, im, id, u*<sup>a</sup>. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison <sup>b</sup>.

कर्मीभिद्विति m<sup>1</sup>r (and Nirukta i. 9), कर्मीभि इति h, चामीभिद्विति b, चामीभिद्विति f, चामिभिद्विति kr<sup>2</sup>.—स्वेकार्थकाश ते hm<sup>1</sup>r, वेनोचार्थकाश ते f, स्वानोचार्थकाश ते b, स्वये सार्थकः स्युती r<sup>1</sup>r<sup>4</sup>.—इवो न चित्र॑hr<sup>3</sup>, इवो नु चित्र॑m<sup>1</sup>, इवो न चित्र॑r<sup>5</sup>, इव ना चित्र॑b, इव ना चित्र॑f, इव न चित्र॑s. —मध्यनि ते hm<sup>1</sup>r<sup>3</sup>bkskr<sup>2</sup>r<sup>5</sup>, मध्यव्यभी r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by १८ in hbf, by १७ in k, omitted in m<sup>1</sup>.

<sup>a</sup> Nirukta i. 9, quoted above, ii. 90, note <sup>b</sup>.      <sup>b</sup> Op. Nirukta i. 4: *ete catvāra upamārthe bhavaṇīśi*, the four particles mentioned above being then discussed in the same order.

## 19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation <sup>a</sup>.

उपमार्थे hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, उपमार्थे br, उपमार्थं fk.—प्रतिवेधे समत्यशः hr<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, प्रतिवेधस्वनिकशः r, पूरणार्थस्वनर्थकः m<sup>1</sup> (cp. ii. 90<sup>d</sup>).

\* Cp. Nirukta i. 4: *neti prativedhārthiyō bhāṣāyām, ubhayam anvadhyāyām . . . prativedhārthiyāḥ . . . upamārthiyāḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) ‘there are so many’ <sup>a</sup>. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaranya*) <sup>b</sup>.

वशात्प्रकरणस्तेति h<sup>1</sup>r<sup>5</sup>, वशा प्रकरणस्तेति b, वशाः प्रकरणस्तेति r<sup>2</sup>, वशात्प्रकरणस्तेति m<sup>1</sup>, वशा प्रकरणं स्तेति fk, प्रयोजनवशा ह्यते r<sup>1</sup>r<sup>4</sup>.

\* The same expression is used in RV. Prātiśākhya xii. 9: *neyanta ity astu sumkhyā*; but the VS. Prātiśākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātiśākhya do not occur. <sup>b</sup> Cp. RV. Prātiśākhya xii. 9: *arthavaśat*, ‘on account of the sense.’ See also Hemacandra’s Abhidhāna-cintāmaṇi, ed. Böhtlingk, p. 443; Benfey, Göttinger Gelehrte Anzeigen, 1859, no. 103, p. 1023.

94. The twenty <sup>a</sup> prepositions (*upasargīḥ*) are to be recognized by reason of their connexion with (verbal) action <sup>b</sup>; for they differentiate the meaning <sup>c</sup> in the inflexions of noun and verb <sup>d</sup>.

क्रियायोगेन hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, क्रियायोगेतु r.—द्वार्थे hm<sup>1</sup>b, त्वर्थं r<sup>3</sup>r<sup>5</sup>, द्वार्था fk, द्वार्थात् r<sup>4</sup>, त्वर्थात् r.—०विभक्तिषु hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, ०विभक्तिभिः r<sup>1</sup>, ०विभक्तिः r<sup>4</sup>.

\* This number is expressly stated in RV. Prātiśākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātiśākhya xii. 6, VS. Prātiśākhya vi. 24, and in the Gaṇa prādayah. <sup>b</sup> Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. <sup>c</sup> Cp. RV. Prātiśākhya xii. 8: *upasargo viśeṣakṛt*. <sup>d</sup> Cp. Nirukta i. 3: *nāmākhyātayor arthavikaraṇam*.

95. *Acha*<sup>a</sup>, *śrad*, *antar*—these the teacher Śākataṭayana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गः hm<sup>1</sup>rb, उपसर्गः bsk.—ते तु hm<sup>1</sup>, ते तु bsk, तेज r.—95-105 omitted in r<sup>1</sup>r<sup>4</sup>.

\* *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter<sup>a</sup>. In (regard to) nouns, the employment of which has been stated<sup>b</sup>, the subject-matter must be stated in this way<sup>c</sup>.

स्त्री च hm<sup>1</sup>, स्त्रीत्वं bsk, स्त्रीत्वं r.—नामसूक्तप्रयोगेषु hbskr, नामसूक्तप्रदेशेषु r<sup>1</sup>r<sup>4</sup> (among the fragments added in R's edition, p. 56, sloka 130).—वार्यं प्रकरणं तथा hbskr, योज्यं प्रकरणं त्वन् r<sup>1</sup>r<sup>4</sup> (*ibid.*).—The end of the *varga* is here marked by १७ in hbskr, not in m<sup>1</sup>.

<sup>a</sup> Cp. above, i. 40.

<sup>b</sup> This probably refers to BD i. 23-45.

<sup>c</sup> That is,

in connexion with gender.

## 20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtakṛtasya*)<sup>a</sup>.

शाताश्रातस्य all MSS.—सदृशो rk, सदृशे hm<sup>1</sup>bf.—पुनर्यहः bskr, पुनर्गृहः h.

<sup>a</sup> Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some<sup>a</sup> (call them) so according to circumstances (*yathā kathā*)<sup>b</sup>.

सर्वे नामानि विवाङ्गत् hskr, सर्वनां b, कुर्वन्नामानि वि वाङ्गर् r<sup>1</sup>r<sup>4</sup> (sloka 131).—एवम् विवं hbskr, अन्यदेव r<sup>1</sup>r<sup>4</sup>.—यथा कथा hskr, यथा कथा b, यथा यथा r<sup>1</sup>r<sup>4</sup>, यथा तथा m<sup>1</sup>.

<sup>a</sup> *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

<sup>b</sup> A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing<sup>a</sup>; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it<sup>b</sup> (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानवर्थः शब्दो r, प्रधानवर्थशब्दो bsk, प्रधानशब्दमर्थो hdm<sup>1</sup>.—तदुक्तायत्तम् r, तदुक्तायत्तम् m<sup>1</sup>, तदुक्तायत्तम् hd, तदुक्तायत्तम् fb, तदुक्तो यत्तु k.—जागान्वयोपाधिः hd, प्राप्तः r, जागान्वयोपाधि b, जागत्या fsk.

<sup>a</sup> Cp. Nirukta ii. 1: *arthanityah parikṣeta*. <sup>b</sup> That *tad* must refer to *arthah* is shown by the expression *sabdaḥ arthavaśām nayet*.

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वे च hm<sup>1</sup>r, आनुपूर्वे च d, आनुपूर्वे च fsk, आनुपूर्वे प्र० b.

101. Gender, root, and inflexion one should, in their respective places, adapt <sup>a</sup> (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*) <sup>b</sup>.

धारुविभक्तिं m<sup>1</sup>kr, धारुविभक्ति hdb, धारुविभक्तिः f.—संगमेत्तम् hdm<sup>1</sup>, संगमे तम् bsk, संगमेत्तम् r (cp. Nirukta ii. 1: विभक्तिः संगमयेत्).—मन्त्रे m<sup>1</sup>bsk, वाक्ये hd, वाक्यं r.—तत्त्वुर्ध्यात्मु m<sup>1</sup>b, तत्त्वुर्ध्यात्म् f, कुर्यात्तत्त्वु r, कुर्यात्तत्त्वे तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta ii. 1: *yathārtham vibhaktih samnamayet*.

<sup>b</sup> Cp. i. 4 and 23.

## 21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*) <sup>a</sup> may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*linga*), and the sense of which can be stated.

यावत्तमेव m<sup>1</sup>bskr, यावत्तमेव hd.—०भिदेयः स्वात् h, ०भिदेय स्वात् m<sup>1</sup>, ०भिदेय स्व bsk, ०भिदेय च r.

<sup>a</sup> The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

०श्वदं दिधातुवम् hdm<sup>1</sup>, ०श्वहार्षधातुवम् r, ०श्वदिधातुकम् f, ०श्वदिधातुकम् b.—वापि hdskr, चापि b.—पदं hdm<sup>1</sup>, पदं bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative<sup>a</sup> of a root, as derived from a compound meaning (*samastārtha*)<sup>b</sup>, as derived from a sentence (*vākyā*)<sup>c</sup>, and as (of) confused<sup>d</sup> (derivation).

\* Corresponding to *taddhita* below, 106, and Nirukta ii. 2.

with a *samāsānta* suffix; cp. *taddhita-samāsesu*, Nirukta ii. 2.

<sup>b</sup> That is, derived with *itihāsa* (= *iti hāgsa*). <sup>c</sup> As, for example,

*Vyatikirna*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayah*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrihi, and the sixth called Tatpuruṣa (are the compounds)<sup>a</sup>.

\* This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. Prātiśākhya (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating<sup>a</sup> (the parts); thus 'punishable' (*dand-ya*)<sup>b</sup> as 'deserving punishment' (*danda-ghra*),

वियहान्निर्वचः m<sup>1</sup>, वियहा निर्वचः hdfs<sup>k</sup>, वियाहान्निर्वचः b.—तच्छि hdr, तच्छिति b, ताहृश्च f<sup>k</sup>.—निर्बूयाहृ hdm<sup>1</sup>, निर्बूयाहृ r, निर्वत्या fk, निर्वर्त्या b.—दरस्य bfr, दरस्य त्य  
hd, दरस्य m<sup>1</sup>k.—The end of the *varga* is here marked by २७ in hdbfk, not in m<sup>1</sup>.

\* Cp. Nirukta ii. 2: *taddhita-samāsesu . . . pūrvam pūrvam aparam aparam pravibhājya nirbruyāt*. <sup>b</sup> As an example of a *taddhita*; cp. Nirukta ii. 2: *dandyaḥ . . . dandam arhati*; see also Pāṇini v. 1. 66.

## 22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavat-bhāryā*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'<sup>a</sup>. Thus 'Indra-Soma' (*Indrā-Somau*) as 'Indra and Soma' is an example (of a Dvandva).

\* As an example of a bahuvrihi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*sabda*), the sense of the word (*paada*), the etymology, the primary form (*prakṛti*), the secondary element (*guna*), all this has manifold sense: there are ten species (*gunāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)<sup>a</sup>.

प्रलतिर् bdbfsk, सक्तिर् r.—दशानवगमे r, दशानवगमे hdm<sup>1</sup>, दशानवगमे bsk.

\* That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*subdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viseṣe*); thus (in) ‘Who, pray, O men’ (*ko nu maryāḥ*: viii. 45. 37), the interpretation (of) ‘goes’ (*īgate*) is in (the sense of) ‘fleeing’<sup>c</sup>.

विशेषे स्थापितः hdm<sup>1</sup>r, विशेषे स्थापिताः b, विशेषे स्थापिता f, विशेषा स्थापिता k.—पलायने hdbfsk.—यथा तुर्चिः hdm<sup>4</sup>t,f, यथा दूर्चिः r,k.—इतीष्टते b, इतीष्टते m<sup>1</sup>bfr, इतीष्टते k.—īg<sup>1</sup>d and īg<sup>1</sup>b are omitted in d.

\* The word *īgate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean ‘to go’.

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, ‘With cold the fire’ (*himendyṇim*: i. 116. 8), the term ‘frost’<sup>a</sup> (*himena*) is an example.

\* Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena griṣmānte*; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza ‘To every tree’<sup>a</sup> (*vrkṣe-vrkṣe*: x. 27. 22), explained the word ‘man-eating’ (*pūruṣādah*) by taking one word (and) dividing (it) into two<sup>b</sup>.

पुरुषादः hdm<sup>1</sup>fr, पुरुषादः b, पुरुषदं k.—The end of the *varga* is here marked by ११ in hdbf, not in m<sup>1</sup>k.

\* This and the following five examples (in 111–114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokas may also have been meant to be included in this criticism. <sup>b</sup> Yāska, in Nirukta ii. 36, explains *pūruṣādah* as *puruṣān adanāya*, ‘in order to devour men,’ but there is nothing in this to justify the criticism that he took *pūruṣādah* as two words.

## 23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'<sup>a</sup> (*aruṇo mā sakrt*: i. 195. 18).

\* In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māśānām kartā*. Our author here agrees with the Padapātha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmaye*: iii. 31. 2), he has explained the two words *garbhām nīdhānam*, even though (another) word<sup>a</sup> intervenes, by making them into one<sup>b</sup>.

\* *Sanitūr*: the words in iii. 31. 2 being *garbhām sanitūr nīdhānam*.      b That is, his explanation, in Nirukta iii. 6, is *garbhānīdhānam*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvah*<sup>a</sup>, (nor) the sense in *sītāman*<sup>b</sup>. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'<sup>c</sup> (*vāne na*: x. 29. 1).

\* रविज्ञाता hd,m<sup>1</sup>r, रविज्ञाता b, रेकिज्ञाता f.—त्वःपदे hd,m<sup>1</sup>b, स्वपदे fk, त्वः पदा(र्थः) r.—र्थः श्रितामनि hd,m<sup>1</sup>, र्थ श्रिसामति b, र्थ श्रिनामनि f, र्थः सिनामनि r.—स्वरागवरगमो hd,m<sup>1</sup>rfk, स्वरागवरामो b.—वने चे० m<sup>1</sup>r, वने मे० hd, चेवे चे० b, चिने ते० fk.

\* Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view.      b Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Sākapūṇi, Taitiki, and Gālava. From the above it does not, of course, appear what view our author held.      c Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyō nī adhāyi*, while the Padapātha, reading *vā yō nī adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order<sup>a</sup> (of the words) was (arranged) according to the sense in *Śunah-śepam*<sup>b</sup>, *Narā-śāmsam*<sup>c</sup>, *Dyāvā nah prthivī*<sup>d</sup>, *nir-askṛta*<sup>e</sup>, and the rest :

प्रभृतिवर्थाद् hdm<sup>1</sup>, अतिवर्थाद् r, अति वर्षाद् bsk.—असीत्तमो hm<sup>1</sup>r, असीक्तमो rk,  
असीक्तमो b.

\* That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*).      <sup>b</sup> For śunaś cic chepam in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. 8.

<sup>c</sup> For narā vā śamsam in RV. x. 64. 3; see RV. Prātiśākhya, loc. cit.

<sup>d</sup> That is, these words in RV. ii. 41. 20 must be read as dyāvāpṛthivī nah; cp. Nirukta ix. 38.      <sup>e</sup> For nir u svasūram askṛta in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) atrāṇi <sup>a</sup>, kapih <sup>b</sup>, nābhā <sup>c</sup>, danah <sup>d</sup>, yāmi <sup>e</sup>, and aghāsu <sup>f</sup>.

यामीवधासु m<sup>1</sup>, यामीवधासु hdr, यामीवधासु b, यामीवधासु f.—The end of the varga is here marked by २३ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> For atrāṇi in BV. x. 79. 2.

<sup>b</sup> For vṛṣā-kapih in RV. x. 86. 5; see Nirukta xii. 27.

<sup>c</sup> A very frequent form in the RV. before consonants beside the rare nābhau. There is possibly an allusion to Yāśka's etymology (in Nirukta iv. 21): nābhīr saṃnāhanāt.

<sup>d</sup> Explained by Yāśka (Nirukta vi. 31), on RV. i. 174. 2, as dānamanaśoh.

<sup>e</sup> Given by Yāśka (Nirukta ii. 1) as an example in tat tvā yāmi (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = yācāmi.      <sup>f</sup> In RV. x. 85. 13; supposed to be = maghāsu (the reading of the AV.); see Weber, Nakṣatra ii. 365, note <sup>1</sup>.

#### 24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākyā*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters <sup>a</sup>.

सामिधेयं hdm<sup>1</sup>rfk, सामिधेयं b.

\* Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakarana*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118<sup>ed</sup> to 122<sup>ed</sup>: जलेष्वर्षविवेचनम् ॥

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma <sup>a</sup>, will, even though an evil-doer, go to the supreme <sup>b</sup> (*param*).

निरुक्ते यो चतेत् hm<sup>1</sup>r, निरुक्तो यो चतेत् f, निरुक्तो जायते k.—स्वप्नमपि दुष्कृत्यरं hm<sup>1</sup>r (दुःकृत् m<sup>1</sup>), स्वप्नमवि दुःकृप f, दुःकृष्ट k.

\* That is, the Veda.      <sup>b</sup> Op. Nirukta i. 18: *yo 'rthajña it sakalam bhadram aśvate: nākam eti jñānavidhūtāpāpmā.*

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming <sup>a</sup> (*bhāva*).

यथैदनविहdm<sup>1</sup>, यथैदनमपे r, यथैदनमपे f.—०सदध्य० hdr, ०शब्दाध्य० f.—भाववृत्तं hm<sup>1</sup>r, भाववृत्तं fk.—चदन्ति dm<sup>1</sup>rfk, चदन्ति h, प्रचदन्ते r<sup>1</sup>r<sup>4</sup>. (R's edition, p. 56, Sloka 132).

\* Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvuvṛttam tat.*

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*) <sup>a</sup>. There are these six modifications (*vikārāḥ*) <sup>b</sup> of becoming: genesis (*janma*), existence (*astitvam*), transformation (*parināmāḥ*), growth (*vrddhiḥ*), decline (*hānam*), destruction <sup>c</sup> (*vināśanam*).

बहुप्रकारा hdr, बहुप्रकारो fk, बहुप्रकारा r<sup>1</sup>r<sup>4</sup> (p. 56, Sloka 128).—अन्वास्तित्वं hr m<sup>1</sup> r<sup>1</sup>r<sup>4</sup> (p. 56, Sloka 128), अन्वास्तित्वं f.—परीणामो m<sup>1</sup>fr, परीणामी d, परिणामी h, परिणामी k.—वृद्धिर्हान् चिं hdr, वृद्धिर्हान्निचिं fkr<sup>1</sup>r<sup>4</sup> (p. 56, Sloka 128).—The end of the *varga* is here marked by २४ in hm<sup>1</sup>f, not in k (nor in b owing to the lacuna in that MS.).

\* This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*. Cp. RV. Prātiśākhya ii. 12. 8.      <sup>b</sup> This is quoted by Yāska (Nirukta i. 2) as the opinion of Vārsyāyanī: *saṅg bhāvavikārā bhavanti*.      <sup>c</sup> The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

### 25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six <sup>a</sup> must be inferred in each case according to the sentence <sup>b</sup>, to the best of their ability (*sāmarthyāt*); by those who are most familiar with the formulas,

षष्ठां तु hrsk, षष्ठाः स्तुर् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—ते यथावाक्यम् hrsk, यथावच्यम् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—अथूद्याः r, अथू f, अभूद्याः hdm<sup>1</sup> (cp. Nirukta i. 3: अभूहितवाः).<sup>b</sup>

\* The wording is somewhat clumsy; literally: ‘others which arise from the modification of becoming of these six.’ The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvavikārā eteṣām eva vikārā bhavanti.*<sup>b</sup> Cp. Nirukta i. 3: *te yathāvacanam abhyūhitavyāḥ.*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraih*)<sup>a</sup> of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)<sup>b</sup>, individually and collectively.

गमस्त्रिस्तथेव hm<sup>1</sup>r, गमस्तारस्तथेव f k, गमस्तारस्तथेव b.—अथ वाचं hm<sup>1</sup>r, अथ वाचं f k, अवाचं b.

\* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskārah* be read, the meaning would be: ‘the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.’<sup>b</sup> That is, the three mystical words *bhūr bhuvah svah.*

124. Now the divinity of the sacred utterances collectively is Prajāpati<sup>a</sup>, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

देवतं तु hm<sup>1</sup>r, देवतं तु f k, देवतं च b.

\* Cp. Sarvāṇukramāṇi, Introduction ii. 10: *samastānām prajāpatih.*

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Paramesṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)<sup>a</sup>.

वागदेवतो hdb r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 133), वागदेवतो r, वाग्देवतो f, वाग्देवतो m<sup>1</sup>, वा-  
देवतो k.—देवः क एव r<sup>1</sup>r<sup>4</sup>bfk r, देवः क एव hdm<sup>1</sup>.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm<sup>1</sup>, but after 124 in bfk. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

\* On this śloka is based Sarvāṇukramāṇi, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikāḥ* (see *Saṅgurūśīṣya*) corresponds to *ka*.

## 26. The first three hymns. Authors of Vaiśvadeva hymns.

126. The first hymn is addressed to Agni. Its seer<sup>a</sup> is Madhuchandas. The seven triplets<sup>b</sup> which follow it should all be recognized as addressed to different deities.

आपेयं hm<sup>1</sup>rfk, अपेये b.—०८ आर्षकम् hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ०९ आवृणः b, ०१० आवृणु f,  
०शत्यावृणु k, ०११ आदितः r.—ज्ञेयाः सर्वे hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ज्ञेयास्त्वये b, ज्ञेयास्त्वन्ये fk, ज्ञेया-  
स्त्वन्यो r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with  
r<sup>1</sup>: *ghapustakoddhṛtāpāthah* (perhaps = 'restored' or 'corrected' reading). Both *gha* and  
*gha u* are referred to in the notes on śloka 137, p. 57.

<sup>a</sup> More literally, 'the authorship (*āṛśakam*) is that of Madhuchandas.'

<sup>b</sup> That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

तेषां hm<sup>1</sup>r, तेषां bfk.—०१२ आश्विनो hr<sup>3</sup>r<sup>4</sup>fkr<sup>2</sup>r<sup>6</sup>, ०१३ आश्विनो b, ०१४ आश्विन्य  
r.—विश्वो hr<sup>3</sup>r<sup>6</sup>, स्त्रिव्यो fkr<sup>2</sup>, विश्वो b, ऐश्वो r.—तो hr<sup>3</sup>r<sup>5</sup>, थो n<sup>1</sup>, थो bfk, थः r.—  
विश्वदेवतः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, विश्वदेवतः bfk, पव्यमस्तुचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)<sup>a</sup>, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods<sup>b</sup>.

तप्तामा hr<sup>3</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, नानामा bfk, नान्यः बष्टाह r.—विश्वसिङ्गो वा hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>b, वि-  
श्वसिङ्गो fkr. After this there is a lacuna of four pādas in fk: विश्विङ्गो [वा -- शर्यांते  
गो] तमे थ वृश्चिन्ति.—गायत्रोऽन्यसु यस्तुचः hdr, गायत्रो त्व यस्तिचः b, गायत्रो  
स्त्वपरस्तुचः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (r<sup>6</sup> or ca first appears in Rājendralāla's edition in the notes on this  
śloka, the whole introduction being evidently wanting in this MS.).—बउद्देवतम् rb  
(= Nirukta xii. 40), बउद्देवतः r<sup>1</sup>, बउद्देवत्यम् r<sup>3</sup>, बउद्देवत्यम् hd.—अव्यतु m<sup>1</sup>r<sup>3</sup>, अव्य-  
तु hb, मन्त्रस्तु r<sup>1</sup>r<sup>4</sup>.—128<sup>d</sup>=iii. 33<sup>d</sup>.

<sup>a</sup> That is, each of these three stanzas contains the name *viśve devāḥ*, or in other words it is characterized by the term *viśva*. <sup>b</sup> According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods : *yaś tu hiś old bahadevātām tād vāśvadevānām sthāne yujyate.* Cp. Roth, Erläuterungen, p. 167; also Ṣaḍguruśīya on Sarvānukramanī i. 139.

129. In <sup>a</sup> Luśa <sup>b</sup>, Duvasyu <sup>c</sup>, Śāryāta <sup>d</sup>, Gotama <sup>e</sup>, Rjiśvan <sup>f</sup>, Avatsāra <sup>g</sup>, Paruchepa <sup>h</sup>, Atri <sup>i</sup>, the seer Dirghatamas <sup>j</sup>,

**दुष्टसौर् च वास्त्वे**  $hdm^1r^3r^4r^5$  (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently  $r^1$  and  $r^6$ .—**गौतमे**  $hdm^1b$ , गौतमे  $r$ ; the reading of fk (where the गौ of शिंगो seems to have caused the lacuna: see note on 128) शिंगोतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—**परश्चेष्ये**  $hr^3f$ , परश्चेष्ये  $b$ , परश्चेष्ये  $r$ , परश्चेष्ये  $kr^2$ , परश्चेष्ये  $m^1$ .—**चर्चो**  $r$  ( $=r^1r^6$ ), पुचे  $bfskr^3r^5hdm^1r^3r^4$ : the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (पुचे चर्चो).—**दीर्घतमस्तुषी**  $hm^1r$ , **दीर्घत-**  
**मत्युषी**  $b$ , **दीर्घतल्युषी**  $f$ , **दीर्घतत्पुषी**  $kr^2$ .—The end of the *varga* is here marked by २६ in *hdbfk*, not in *m<sup>1</sup>*.

\* The following twenty seers enumerated in 129–131 are all authors of hymns to the All-gods.      <sup>b</sup> Seer of RV. x. 35, 36.      <sup>c</sup> Seer of RV. x. 100.      <sup>d</sup> Seer of RV. x. 92.      <sup>e</sup> Seer of RV. i. 89, 90.      <sup>f</sup> Seer of RV. vi. 49–52.      <sup>g</sup> Seer of RV. v. 44.      <sup>h</sup> Seer of RV. i. 139.      <sup>i</sup> Seer of RV. vi. 41–43.      <sup>j</sup> Seer of RV. i. 164.

## 27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha <sup>a</sup>, Nābhānediṣṭha <sup>b</sup>, Gaya <sup>c</sup>, Medhātithid <sup>d</sup>, Manu <sup>e</sup>, Kakṣipat <sup>f</sup>, Vihavya <sup>g</sup>, as well as in many other seers <sup>h</sup>,

**कशीवति॑ कशीवते॒**  $hām^1r^4$ , **काशीवते॑**  $bfskr^2$ .—**ष्वच्छिष्यु॑**  $hm^1r^3r^4bkr^3r^5$ , **ष्वच्छिष्यु॑**  $r$ .

\* Seer of RV. vii. 34–37, 39, 40, 42, 43.      <sup>b</sup> Seer of RV. x. 61, 62.      <sup>c</sup> Seer of RV. x. 63, 64.      <sup>d</sup> Seer of RV. i. 14.      <sup>e</sup> Seer of RV. viii. 27–30.      <sup>f</sup> Seer of RV. i. 121, 122.      <sup>g</sup> Seer of RV. x. 128.      <sup>h</sup> Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.<sup>2</sup> vol. ii, p. 668, under *devāt*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55–59, where twenty more are added.

131. in Agastya <sup>a</sup>, Brhaduktha <sup>b</sup>, Viśvāmitra <sup>c</sup>, and Gāthīn <sup>d</sup>, variations (*vipravāddh*) <sup>e</sup> are here (in the Rig-veda) apparent in their respective praises.

विश्वामिति च  $hm^1r$ , विश्वामिति च  $bfskr^2r^5r^4$ .—विप्रवाहाच्च  $hm^1r^1r^4r^6$ , विप्रवा-  
दाच्च  $r$ , विप्रवादांच्च  $bfsk$ .

<sup>a</sup> Seer of RV. i. 186.

<sup>b</sup> Seer of RV. x. 56.

<sup>c</sup> Seer of RV. iii. 57.

<sup>d</sup> Seer of RV. iii. 20.

<sup>e</sup> That is, these seers differ from one another in regard to  
the deities addressed in their Vaisvadeva hymns.

132. Now the teachers Yāska<sup>a</sup> and Śāṇḍilya say that any formula<sup>b</sup> in which a combination of many (deities) appears, is addressed to the All-gods.

बहुनां सं<sup>०</sup>  $hm^1r$ , बहुर्वीर्या चं  $b$ , बहुर्वीर्या सं<sup>०</sup>  $fk$ .—वैश्वदेवं तद्  $hm^1r^3r^4r^5$ , वैश्वदेवं तम्  
 $r$ , •देवं तम्  $b$ , •देवतम्  $f$ , •देव तुम्  $k$ .

<sup>a</sup> In Nirukta xii. 40: see above 128, note <sup>b</sup>.

<sup>b</sup> *Mantra* is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods<sup>a</sup>.

वदेत्सर्वं  $hrbsk$ , वदेत्सूर्ये<sup>m<sup>1</sup></sup>.—वङ्गदेवतम्  $hm^1rbfsk$  (Nirukta xii. 40), •देवतम्  $r^1r^6$ .

<sup>a</sup> See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*samjñā*) 'collective' (*viśva*) is laid down (*nipātitā*) in (the sense of) all-comprehensive-ness<sup>a</sup> (*sarvāvāptau*).

The words सर्वा to स्तुता: (inclusive) are omitted in *fk*.—इत्येषा  $bfskr^2r^5hm^1r^3r^4$ ,  
एत्यासां  $r$ .—निपातिता  $hdr$ , निपातितौ  $bm^1r^4r^5$ , निपातिति  $fk$ .—The end of the *varga*  
is here marked by १७ in *bsk*, by २८ in *hd*, not at all in *m<sup>1</sup>*.

<sup>a</sup> That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

## 28. Passages of the Rg-veda addressed to Sarasvati. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Praṛigā deities<sup>a</sup>. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु  $hm^1r^3r^5r^4$ , सरस्वतसु bsk, सारस्वतः r.—सप्तम  $hm^1r^3r^5r^4$ , शूष्मा b,  
उत्तरम fkr<sup>2</sup>, सप्तमसु r.—एताः प्रश्नं hdr, एता प्रश्नं b, शूष्मा प्रश्नं fkr<sup>2</sup>.—After 135<sup>a b</sup>  
the following line (not found in  $hdm^1r^3bfkr^2r^5$ ) is added by r :

चविधमान जने वा प्रजगेष्वत आवपेत् ।

—सरस्वतीति  $hm^1bsk$ , सरस्वती तु r.—द्विविधम्  $hdm^1$ , द्विविदम् fk, द्विविधम् b, द्विविधम् r.—चक्षु  $hm^1bsk$ , चक्षु r.—सर्वासु सा  $hm^1r^3r^5r^4$ , सदृशते r, सदृशते b, सदृशते fk.

<sup>a</sup> RV. i. 3. 10-12, where Sarasvatī appears as a Praüga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praüga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river<sup>a</sup> are six, (and that there is) not a seventh :

नदीवहेवतावस्थ  $hbfskr^2$  (Nirukta ii. 23), नदीवस्त्रैव वास्त्रैव r.—तत्राचार्यसु  $hdm^1$ ,  
स्त्राचार्यसु b, स्त्राचार्यसु fkr<sup>2</sup>, स्त्राचार्यसु  $r^3r^4r^6$ , तत्रैवसुभयं r.—शौनकः  $hdm^1r^3r^4bf$   
 $kr^2r^6$ , शूतम् r.—नदीवस्त्रिगमा :  $r^3r^4r^2r^6$ , नदीवस्त्रिगमो fk, नदीवहेवता :  
 $hdm^1$ .—षट् ते  $hm^1r^3r^4r^2r^5$ , पद्मे fk, पद्मे b.—136<sup>c d</sup>-138<sup>c d</sup> seem to be omitted in r<sup>1</sup> (and  
r<sup>6</sup>?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

<sup>a</sup> Cp. Nirukta ii. 23: *sarasvativity etasya nadivad devatāvac ca nigamā bhavanti*.

137. (the six being)<sup>a</sup> ‘Best Mother’ (*ambi-tame* : ii. 41. 6)<sup>b</sup>, ‘Alone’ (*ekā* : vii. 95. 2), ‘On the Drṣadvati’ (*drṣadvatyām* : iii. 23. 4<sup>c d</sup>), ‘Citra indeed’ (*citra it* : viii. 21. 18), ‘Sarasvatī’<sup>c</sup> (x. 64. 9 and vi. 52. 6<sup>b</sup>). Yāska, however, regarded this (passage), ‘She with her might’ (*iyam śusmebhīḥ* : vi. 61. 2)<sup>d</sup>, to be a seventh.

अन्वेका  $hm^1$ , अन्वेका fkr, अन्वेका b.—चित्र इष्ट  $hr^3r^4r^2(?)r^5$ , इष्ट bsk.

<sup>a</sup> As the first line of the śloka contains *pratikas* only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bsk, *citra imam*, gives six *pratikas*; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. <sup>b</sup> In this passage Sarasvatī is again a Praüga deity; cp. 135, note <sup>a</sup>.

° There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6<sup>b</sup> (*sarasvatī sindhubhiḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sādhayanti dhyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhāratī* in an Āpri hymn. If *sarasvatī* is meant to represent two *pratikas*, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dṛṣadvatyām* in the same line is the third pāda of a stanza.      <sup>d</sup> This stanza is expressly stated by Yāska (Nirukta ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadivat*.

138. Aitara<sup>a</sup> regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the Maitrāyaṇiya (Samhitā)<sup>b</sup>, because the oblation is (here) the chief thing<sup>c</sup>, has stated (that it is addressed) to Vāc<sup>d</sup>.

०स्तीतं hr<sup>3</sup>r<sup>4</sup>fbkr<sup>2</sup>r<sup>5</sup>, स्तीतं m<sup>1</sup>.—याज्ञा hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>, यज्ञा fk. The anusvāra must have dropped out owing to the following मी०.—०हविषः hm<sup>1</sup>r, ०द्विषः b, ०द्विष f, ०द्विष k.—एवेतरो hdm<sup>1</sup>rb, एवोतरी fk.

<sup>a</sup> This name is not found elsewhere.      <sup>b</sup> iv. 14. 7 (among the *yājyānuvākyā* texts).  
<sup>c</sup> That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.      <sup>d</sup> That is, *Sarasvatī* = Vāc; cp. Nirukta vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (Naighaṇṭuka i. 11) discussed.

139. (The hymn) ‘Doer of fair deeds’ (*surūpakṛtnum*: i. 4) is addressed to Indra, as well as seven others after it (5–11). Six successive stanzas (beginning) ‘Then according to their wont’ (*ād aha svadhām anu*: 6. 4–9) are addressed to the Maruts.

चान्यव्यतः hm<sup>1</sup>b, चान्यतः fk, चान्योऽन्यतः r.—षष्ठादह bfr<sup>4</sup>, षष्ठादह kr<sup>2</sup>, षष्ठादह hdm<sup>1</sup>r.—The end of the *varga* is here marked by २८ in bfk, not in hdm<sup>1</sup>.

### 29. Indra associated with the Maruts in RV. i. 6.

140. One (of them), ‘What is firm’ (*vīlu cit*: 6. 5) is sung in honour of Indra with the Maruts. But the latter hemistich of the (stanza) next but one to this (i. e. 6. 7<sup>c</sup>)<sup>a</sup> is addressed to two deities.

बीकु॒ hdm<sup>1</sup>, बीकु॒ bskr, पीलु॑ r<sup>3</sup>, विलु॑ r<sup>1</sup>, विहु॑ r<sup>2</sup>, वालु॑ r<sup>5</sup>.—इद्वाय hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, इद्वाय॑ r, इद्वोऽय॑ r<sup>1</sup>.—एकान्तरायालु॑ hm<sup>1</sup>r, एकान्तरास्त्व॑ fbk.—अर्धचौ॑ त्वो dm<sup>1</sup>, अर्धचौ॑ न्यो॑ r<sup>4</sup>r<sup>5</sup>, अर्धचौ॑ न्यो॑ h, अर्धचौ॑ न्यो॑ r, अर्धचौ॑ न्यो॑ b, अर्धचौ॑ न्यो॑ r, अर्धचौ॑ न्यो॑ k.—हिदेवतः brfkr<sup>4</sup>r<sup>5</sup>, हिदेवतः m<sup>1</sup>, हि॑ देवतः hd.

<sup>a</sup> That is, the third pāda, this being a gāyatrī stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: ‘both glad (and) equal in brilliance’ (*mandū samānavarcasā*); or (this means) ‘with him who is glad (and) of equal brilliance’<sup>a</sup>.

महद्वाणप्रधानो hm<sup>1</sup>r, °धायो fkr, °धायो b.—हीत्यं चेद्ग्रो r<sup>5</sup>, हीत्यं चेद्ग्रो m<sup>1</sup>, हीत्यं  
चंद्रो h, हीत्यं चेद्ग्रो b, हीत्यं चेद्ग्रो f, हित्यं चेद्ग्रो k, (य?) हीत्यं च r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, इत्यं हीक्षसु  
r.—मन्दू hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>r, मन्दू b, मन्दूः r<sup>2</sup>, मन्दूः fkr.—समानवर्चसा r<sup>4</sup>(= RV.), °वर्चस्म् hdm<sup>1</sup>r<sup>3</sup>m<sup>1</sup>,  
°वर्चस्मी r, °वर्चस्म् bsk.

<sup>a</sup> These alternative explanations are based on Nirukta iv. 12: *mandū madisnū yuvām sthāḥ; api vā mandunā teneti syāt, samānavarcasety etena vyākhyātām.*

142. Those to whom (the hemistich appears to be) addressed to two deities<sup>a</sup>, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hṇanti*)<sup>b</sup>. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्दू hdm, मन्दू b, मन्दू k, मन्दू r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>5</sup>.—येषामेष hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, येषामेष r, एषामेष  
fkr<sup>2</sup>.—एवदेवत्यम् hdfs, °देवत्यम् m<sup>1</sup>, °देवत्यम् r.—विज्ञाया० hdbf, विज्ञेया० r,  
विज्ञाना० r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—°ध्यग्नात् hrm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °त्यग्नात् fkr<sup>2</sup>, °त्यग्नयत् b.

<sup>a</sup> The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

<sup>b</sup> *Mandū* is treated as *praghya* in the *Padapāṭha*.

143. as Rodasi in the Atharva-veda (*atharvāṅgirasa*) is (regarded as one) of the wives of the gods<sup>a</sup>.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts<sup>b</sup>.

आर्द्धाङ्गिरसे hrm<sup>1</sup>, आर्द्धाङ्गिरसे b, आर्द्धाङ्गिरसे f, आर्द्धाङ्गिरसे k.—143<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> In RV. v. 46. 8 *rōdasi* is treated as *praghya* in the *Padapāṭha* (doubtless because not accented *rodasi*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rōdasi* here as *rudrasya patni*. Op. Śāyana on RV. v. 46. 8. <sup>b</sup> That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramapī: ‘the six (stanzas) ād. aha (6. 4-9) are addressed to the Maruts, viṣṇu cid (6. 5), īndreṣa (6. 7) are also addressed to Indra.’

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṁśam*) with the great Indra.

विचिकित्सितः hr<sup>3</sup>r<sup>4</sup>bfkr<sup>2</sup>, विचिकित्सते r.—महद्वरणं महेश्वरस्त् hdr, महद्वरणमहेश्वरस्त् r<sup>4</sup>(r<sup>3</sup>)bfk, महद्वरणेनेहेश्वरस्त् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>, सद्वरणं प्रधानस्त् m<sup>1</sup>.—समाशं hm<sup>1</sup>r, समाशं f, शमाशं b, समाशं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>k.—सकशं hm<sup>1</sup>r, शाकशं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, साकशा bfk.—The end of the *varga* is here marked by २० in hm<sup>1</sup>bfk.

### 30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn ‘Agni’ (*agnim* : i. 12) has Agni as its divinity. In it one verse, ‘by Agni Agni is kindled’ (*agnināgnih sam idhyate* : 6<sup>a</sup>), is addressed to two deities: they mean Nirmathya and Āhavaniya <sup>a</sup>.

अपिदैवतं hm<sup>1</sup>r, अदैवतं b, दैवतो fk.—द्विदैवतः hbfk, द्विदैवतः: m<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup> (Sarvā-nukramaṇī द्विदैवतः).—गिर्मन्त्रा० r<sup>1</sup>r<sup>4</sup>fk Sarvā-nukramaṇī, गिर्मन्त्रा० hd r<sup>6</sup>m<sup>1</sup>b.—या-र्षाव् hdm<sup>1</sup>rb, यार्षव् fk, यार्षा० r<sup>1</sup>r<sup>4</sup>, यार्षी० r<sup>6</sup>.

<sup>a</sup> Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvā-nukramaṇī on RV. i. 12: *pādo dyagnidaivato nirmathyāhavaniyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm<sup>1</sup>bfk, देवताः सुताः r.—सूयते hm<sup>1</sup>r, स्वयते b, श्रूयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>fk.—  
श्वप्निणा० hm<sup>1</sup>rb, पिणा० fk.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> 146<sup>cd</sup> reads:

श्रूयते देवता यासां नामानि शृणुतेह नः।

147. In the first (stanza) Fuel <sup>a</sup> (*idhma*) is praised, in the second Tanūnapāt, Narāśamsa in the third, but in the fourth Ilā is praised;

सुतश्चेभ्यो० hm<sup>1</sup>rb, श्रुतश्चेभ्यो० fk, समिद्धसु० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूयते स्तिकः hm<sup>1</sup>, शूयते स्तिकः० r, सूयते त्वितः b, श्रूयते त्वितः f, श्रूयतां० त्वितः k.

<sup>a</sup> On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*bahrīs*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktośāsā*) in the seventh, while in the eighth are praised together

देवस् hm<sup>1</sup>bfk, देवस् r: the Sarvānukramaṇī has the Vedic form देवीः:—व्यथा hm<sup>1</sup>r<sup>2</sup>fb, व्यथा r<sup>3</sup>, व्यथा kr<sup>2</sup>.—संसुतौ सह hm<sup>1</sup>r<sup>3</sup>, सुतौ सहे (सं being omitted) b, सुतौ रहे (the preceding four syllables अष्टम्यां सं being omitted) fk, स सुतौ सह r<sup>5</sup>r<sup>7</sup>, तु सुतौ सह r.

149. the two ‘Divine’ Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭṛ is to be known as praised in the tenth.

देवाव् hm<sup>1</sup>r, देवाव् fkr<sup>2</sup>r<sup>5</sup>, देवाव् b.—सुतः hm<sup>1</sup>r, सुतः b, सुतः fk.—The end of the *varga* is here marked by ३० in hdm<sup>1</sup>bfk.

### 31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine ‘Svāhākṛtis’ to be praised.

सुतं m<sup>1</sup>r<sup>5</sup>, सुत b, सुत fk, सुति hdr.—देवीर् hm<sup>1</sup>, देवी r<sup>3</sup>bfk, देवी r.—०क्षतीरिति hm<sup>1</sup>r<sup>3</sup>bfk, ०क्षतीरिति r.

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āprīs; the second (deity), however, is subject to option (*vikalpate*) <sup>a</sup>.

०या तु विकल्पते hr<sup>1</sup>r<sup>6</sup>bfr<sup>2</sup>, ०या तु विकल्पते m<sup>1</sup>k, ०याया विकल्पते r.

<sup>a</sup> As to how this option applies, see below, ii. 155-157.

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn <sup>a</sup> (consists of) sacrificial formulas, while these other (hymns of the Rg-veda) are ten (in number) <sup>b</sup>.

सहाप्रीसूक्ताणि hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, सहेयसूक्ताणि bfkr<sup>2</sup>, सहेय हेताणि r.—ताचिकादश सन्ति च hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, तेकादश प्रचक्षते r.—यजूषि hm<sup>1</sup>r<sup>3</sup>skr<sup>2</sup>r<sup>5</sup>, यज्ञास्मि b, यजुषः r.—०तराणि तु hm<sup>1</sup>rb, ०तराणि च k, ०तराणि f.

<sup>a</sup> Which consists of twelve *yajūṣi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praliṣṭikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādaśāpriśūktāni*). Cp. Roth, Erläuterungen, p. 122. <sup>b</sup> The ten Āpri hymns of the Rg-veda are enumerated in the Anuvākānukramaṇī, 10-12, p. 48 of my edition of the Sarvānukramaṇī. See also ĀŚS. iii. 2. 5 ff.

153. Now there are three (*Āpri* hymns) relating to the Sautrāmanī sacrifice (*sautrāmanāni*)<sup>a</sup>, one to Prajāpati (*prajāpatya*)<sup>b</sup>, and one used at the horse-sacrifice (*āśvamedhika*)<sup>c</sup>, and the one (employed) in the human sacrifice (*purusasya medhe*)<sup>d</sup>: these (make) six (special additional *Āpri* hymns) in the Yajur-veda (*yajuhṣu*).

पुरुषस्तु हूँ hm<sup>1</sup>, पुरुषस्तु च rbfk.—यजुःस्वेषं r, यजुष्वेषं hm<sup>1</sup> bfk.—तानि षट् hm<sup>1</sup> r<sup>3</sup> bfk r<sup>2</sup> r<sup>5</sup>, तत्त्वं ह r.

<sup>a</sup> That is, VS. xx. 36-46 (cp. S'B. xiii. 9. 3<sup>16</sup>, note); xx. 55-66 (cp. S'B. xii. 8. 2<sup>19</sup>); xxi. 12-22 (cp. S'B. xii. 9. 3<sup>18</sup>). <sup>b</sup> That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. S'B. vi. 2. 2<sup>1</sup> ff., especially <sup>10</sup> and note on <sup>12</sup>). <sup>c</sup> VS. xxix. 1-11 (cp. S'B. xiii. 2. 2<sup>14</sup>). <sup>d</sup> Referred to in Śāṅkh. SS. xvi. 12. 8 as beginning *agnir martyuḥ*.

154. Here only the Praisa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praisās<sup>a</sup>, and that which Dirghatamas sang (i. 142),

यजुःस्वादिद्येत तत् m<sup>1</sup> r, यजुष्वादिद्येत तत् h, यजुष्टाद्येत ततः b, यजुषा इत्येव तः fk, यजुःस्वादिद्येत् च r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—प्रेषगतं hm<sup>1</sup> r<sup>3</sup>, प्रेषक्षतं bfk.—सूक्ष्मं यच्च hm<sup>1</sup>, यच्च यच्च r, यच्च तत्त्वं fkr<sup>2</sup>, यच्च only b, यत्तु तत्त्वं r<sup>5</sup> r<sup>7</sup>.—The end of the *varga* is here marked by ३१ in hm<sup>1</sup> bfk.

<sup>a</sup> That is, *Āpri* stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praisās, the expression being equivalent to Yāska's *praisikā*, 'consisting of Praisās.'

### 32. Tanūnapāt and Narāśamsa in *Āpri* hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)<sup>a</sup>: only these three contain both<sup>b</sup> (Tanūnapāt and Narāśamsa). Both that which is mentioned in (the collection of) Gr̥tsamada<sup>a</sup> (ii. 3) and in (that of) Vādhryaśva<sup>a</sup> (x. 70),

मेधातिथी hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, मेधातिथेर् fkr<sup>2</sup>, मेधातिथिं r.—०वन्ति तु hr bfk, ०वन्ति च m<sup>1</sup>.—चूषी गृत्समदे hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, चूषिर्वृत्समदो bfk.—वाध्यस्त्रे hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, वाध्यस्त्रं r, वाध्यवंसं f, वाध्यवंसं k, वाजुयंसं b.—च hr<sup>3</sup> r<sup>5</sup> r<sup>7</sup> b, च fk, तु r.

<sup>a</sup> Which would constitute a *r̥ṣi-sūkta* according to i. 14, 15. <sup>b</sup> *Ubbhayavanti*; cp. Nirukta viii. 22: *madhātithay dairghatamasam̄ praisikam ity ubbhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśī (Vasiṣṭha), contain Narācampa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni<sup>a</sup> (x. 110) sang,

अवेश्य hm<sup>1</sup>fr<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अवेश्य b, अवेश्य k, अविश्य r.—ददर्ष च hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददर्षे थ r.—गस्त्यश्य hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, गस्त्यश्य r, no particle in k.—जमदपिष्य r, जामदपश्य b, जामदग्न्यश्य r<sup>5</sup>r<sup>7</sup>, जामदेवश्य hm<sup>1</sup>r<sup>3</sup>.—There is a lacuna in fk between गस्त्य and यज्ञग्नी.

<sup>a</sup> The reading of hm<sup>1</sup>r<sup>3</sup>, vāmadevah, is doubtless a corruption of the incorrect reading jāmadagnah. There is no Āpri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramaṇī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated<sup>a</sup> (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

०थेष्वचा यांशु b, ०थेष्वचा या तु fk, ०थेष्वचो यांशु m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०थेष्वचोयाश्य h, ०थेष्वचोयाश्य d, ०थेस्तृचां यांशु r.

<sup>a</sup> Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)<sup>a</sup> as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātah*).

थथापि ताः hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, थथापि ताः bfk, थथापीकाः r.—सर्वम् hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सोऽथम् r.—हीधम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, हीधो b, हीधे r, हीधी f.—भातेवेतत्कृतम् hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, भातेष्वेतत्कृतम् b, भातेष्वेतत्कृतम् fk, भातेष्वेतत्कृतम् r.—भातो r, भाते bfk, रंधेर् hdm<sup>1</sup>.—हीधम् hm<sup>1</sup>rbfk, हीधे r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>fk. The last pāda is repeated in b only.

<sup>a</sup> This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmah samindhanat*.

1. *Tanūnapāt. Narāśamsa. Ilā. Barkis.*

1. Now this same Agni is (also) Tanūnapāt<sup>a</sup> by name. That (celestial Agni) extends (*yachati*)<sup>b</sup> his body (*tanum*).

They say that 'Napāt' is a descendant<sup>c</sup>, and that the origin of this one (*asya*) is from that one (*amutas*)<sup>d</sup>.

यद्यत्यसौ तनुम्  $hm^1r^3r^2r^5r^7$ , यद्यत्यसौ तनुम्<sup>b</sup>, यद्यत्यसौ तनुम्<sup>c</sup>, सोऽप्युच्चते तनुः  
१.—अमुतोऽस्य  $hm^1r^3bfkr^2r^5r^7$ , अमुतस्य<sup>d</sup>.

<sup>a</sup> Cp. above, ii. 26: *ayam tanūnapād agnih.*      <sup>b</sup> Cp. ibid.: *asau hi tananāt tanuh.*  
<sup>c</sup> Cp. ii. 27: *anantarāy prajām āhur napād iti.*      <sup>d</sup> Cp. ibid.: *napād amuṣya caivāyam agnīḥ*, and ii. 26<sup>ed</sup>.

2. Now some say that Narāśamsa here is Agni<sup>a</sup>. Again (*atha vā*) others (use the term) in (the sense of) sacrifice<sup>b</sup>, (saying) 'all men (*narāḥ*) utter praise (*śamsanti*) seated at it.'

नराशंसमिहेके तु  $hm^1r^3bfkr^2r^5r^7$ , अस्मिहेके तु<sup>c</sup> ।—अपिमाङ्गरथेतरे  $hm^1r^3r^5r^7$ ,  
इतुभित्वाङ्गरथंतरं fk, हेतुभित्वाङ्गरथंतरं b, होतुभित्वाङ्गरथरे r.—इति वाख्ये  $hm^1r^3r^5r^7$ , इति वा नरः bk, इति चानरः f, इति चादिनः r.

<sup>a</sup> This is the opinion of Sākapūṇi according to Yāska, Nirukta viii. 6: *agnīśi tākāpūṇir: narāḥ prasasyo bhavati.*      <sup>b</sup> This is the view of Kātthakya, ibid.: *narāśame yo yajña iti kātthakyo: narā asminn āśināḥ śamsanti.*

3. Others say he is Agni, because he is Narāśamsa as the object of praise (*prasasya*) by men seated at the sacrifice<sup>a</sup>; and so also say the ritualists (*rtvijo narah*)<sup>b</sup>.

एतमेवाङ्गरथेऽपिम्  $hm^1r^3r^5r^7$ , इतिभित्वाङ्गरथेऽपिम् fk, तदाङ्गरपिमेवायम् r.—  
द्वयम्  $hr^3bfkr^2r^5r^7$ , द्वयम् r.—प्रशस्तं hdb, प्रशस्तं fk, प्रशस्तं m<sup>1</sup>. द्वशस्तः.—विवरिष्यो  
नरः  $hr^3bfkr^2r^5r^7$ , विवरिष्यो नरः m<sup>1</sup>, विवरिष्यो नरः k, च विवरिष्यो नराः r.

<sup>a</sup> The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśamsa is (1) Agni: *narāḥ prasasyah* (Sākapūṇi); (2) *yajñe*: *narā asminn āśināḥ śamsanti* (Kātthakya). The third here added is a combination of the other two: *narāśi āśinair adhvare prasasyah*; it is identical with the explanation given in ii. 28: *yajñe yac charyate nṛkhīḥ*.      <sup>b</sup> This expression is doubtless meant to be equivalent in sense to *yajñikāḥ*, so often used by Yāska.

4. Ilā is a form made by the Rishis<sup>a</sup>, and (is derived) from the root *id*, expressing praise<sup>b</sup>: Agni is called *ilāvān*<sup>c</sup> ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase<sup>a</sup>.

इषस्युषिष्ठातं b, इषस्युषिष्ठातं fk, इषस्त्वयिष्ठातं r<sup>2</sup>, इषस्त्वयिष्ठातं r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, इषस्त्वयीष्ठातं hdm<sup>1</sup>, इत्यालितिष्ठातं r.—ईदेष्य सुतिकर्मणः hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, ईदोष्य सुतिकर्मणः f, ईदोष्य सुतिकर्मणः kr<sup>2</sup>, हृषिभिर्मितिकर्मणः r.—इक्षापांस् f, इक्षापांस् bk, इक्षापांस् hm<sup>1</sup>r.—वीक्षोऽपिर् hm<sup>1</sup>bk, वोक्षोपिर् f, चोक्षोपिर् r.—ईदिना hm<sup>1</sup>r<sup>3</sup>, ईदिना r<sup>5</sup>r<sup>7</sup>, ईदिना fb, अलिना k, इरिणा r.—वर्धिकर्मणा r<sup>5</sup>, वर्धिकर्मणा hm<sup>1</sup>r<sup>3</sup>, वुष्टिकर्मणा r<sup>7</sup>, वर्द्धिकर्मणा b, वास्त्रन्तिकर्मणा fk, गतिकर्मणा r.

<sup>a</sup> The meaning of this reading (*r̥si-kṛtam rūpam*) I take to be this: the form Ila, it is true, does not occur in the R̥g-veda; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the Āpri stanzas addressed to Ila (cp. Roth, Erläuterungen, p. 118). I was at first inclined to adopt the reading *iṣi-kṛtam*, 'made from the root *is*' (= *id*, cp. Grassmann, Wörterbuch, sub voce *id*); but this seemed incompatible with the following *īdēś ca* (not *īder vā*) and *tēna* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *is* in his explanation of Ila (see next note).

<sup>b</sup> Yāska (Nirukta viii. 7) derives *ila* from either *īd* or *īdh*: *īt̄eh stutikarmanā indhater vā*.

<sup>c</sup> Our author has to say 'Agni is called *īlāvān*', because *īlā* itself does not occur in the R̥g-veda.

<sup>d</sup> The preceding *vā* in *vokto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā rddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhin* and other derivatives of the root *r̥dh*, which happens to have the same meaning as *r̥dh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribrmhitam*) with food<sup>a</sup>, or because, when sacrificed to, he (Agni) is furnished (*paribrmhitah*)<sup>b</sup> with fuel.

यदुतो hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, यदुतो b, यदुतो f, यः स्तुती :— वा सत्<sup>m<sup>1</sup>dt</sup>, वा सत्<sup>m<sup>1</sup></sup>h, वा सत्<sup>m<sup>1</sup></sup>bfk.—परिवृहितः hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, परिवृहते fk, परिवृहते b, परिवृहते r.—The end of the *varga* is here marked by ७ in dbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the oblations are laid on it. <sup>b</sup> The etymological explanation is similar to that of Yāska (Nirukta viii. 8): *barhiḥ paribarhaṇāt*.

## 2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods)<sup>a</sup>; they follow Agnayī, and so also Agnayī (follows) Agni<sup>b</sup>.

द्वारस्त् r, द्वारस्त् b, द्वारस्त् hm<sup>1</sup>r<sup>3</sup>skr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—प्रोक्ता omitted in fk.—पत्रयः hdm<sup>1</sup>, पत्रयः b, अत्रयः fk, अत्रतः r.—<sup>6cd</sup> follows the reading of hm<sup>1</sup>rbfsk:

आपायीमन्वर्त्तत नामिं जापाय एव च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devebhyo bhavata suprāyanāh.*      b This remark is intended to show the identity of the *devyo dvārah* with Agni (cp. i. 107): being the wives of the gods they represent Agnayī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Sākapūni, in Nirukta viii. 10, identifies them with Agni: *yajñe grha-dvāra iti kātthakyah; agnir iti sākapūṇih.*

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations <sup>a</sup>.

भूवं स्तिष्ठात्मा॒ ख hrbsk, भूवास्तिष्ठात्मा॒ च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संस्थात्मी॒ hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, सूर्यने॒ च r.—सुतिष्ठेच॒ hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सुतिष्ठे�॒ m<sup>1</sup>, सुतिष्ठव॒ r, सुतिष्ठर्ष॒ b, सुतिष्ठव॒ f.—हविः॒ च m<sup>1</sup>r, हविष्ठु॒ च h, हविष्ठु॒ च bfk.

\* Because they, as well as the other Āpri deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsau*), they too are regarded as related to Agni. For the Dark (*syāvī*) <sup>a</sup> is related to Agni <sup>b</sup>, while Dawn is, as it were, a sixteenth portion (*kālā*) of that time <sup>c</sup> (*kālā*).

नक्तोषासी॒ च ये hr<sup>3</sup>m<sup>1</sup>skr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, नक्तोषा॒ सा॒ च ये॒ r, नक्तोषात्मी॒ b.—श्लावामेयी॒ hm<sup>1</sup>bfkr<sup>5</sup>r<sup>7</sup>, श्लावामेयी॒ r<sup>3</sup>d, श्लावामेयी॒ r, श्लावामेयी॒ k, मावामेयी॒ r<sup>2</sup>.—तस्मैवो॒ bfkr, तस्मैवी॒ hdm<sup>1</sup>.—कलेच॒ तु॒ hb, कलेच॒ तु॒ fk, कलेच॒ तु॒ m<sup>1</sup>r, किलावमा॒ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Syāvī is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7.

<sup>b</sup> Thus Syāvī=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

<sup>c</sup> That is, Uṣas being a part of Syāvī would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) rātrer aparaḥ kālā. The reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is doubtless a corruption of *kalāvamā*, i. e. Uṣas is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens <sup>a</sup> (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*) <sup>b</sup> her with drops of dew (*hima*) <sup>c</sup>; or else this (form) might be (derived) from the root *añc* <sup>d</sup>, preceded by the negative (*nañ*) <sup>e</sup>, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) <sup>f</sup>.

हिमविन्दुमिः hm<sup>1</sup>rb, हि विन्दुमिः fk.—अपि वावः hm<sup>1</sup>r (Nirukta viii. 10: अपि वा— वावः), अभिवां bfkr<sup>2</sup>.—नम्पूर्वीचेर् hd, नम् पूर्वी चेर् r, नम् पूर्वी चेह m<sup>1</sup>, न पूर्वीयेर् b, न पूर्वीयेर् t, (न पूर्वे?) चेर् r<sup>2</sup>, न पूर्वीयेर् k.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Nirukta ii. 18: usāḥ kasmād? uchatīti. <sup>b</sup> Nirukta viii. 10: naktell... anakti bhūtāny avasyāyena; cp. ii. 18 on rātri: rāter vā syād dānakarmanāḥ: pradiyante 'syām avasyāyāḥ. <sup>c</sup> Hima-bindu, in the plural, is here substituted for the plural expression avasyāyāḥ, twice used by Yāska in connexion with night. <sup>d</sup> That is, naktā=an-aktā: as far as the meaning is concerned, the derivation from aṣj (from which comes vy-aktu itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (anakti). Rājendralāla Mitra, who has the corrupt reading pūrvāṁ ver, refers to RV. i. 72. 9, where the word veḥ occurs. This is indeed verification gone wrong. <sup>e</sup> An early occurrence of the technical form of the negative prefix as used by Pāṇini. <sup>f</sup> Cp. Nirukta viii. 10: apī vā naktāgyakta-varṇā.

10. For at first she becomes Gloaming (*dosā*)<sup>a</sup>, at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*usas*) by name.

दोषा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दोषा fkr.—गिशीचि सा hm<sup>1</sup>r<sup>3</sup>br<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, गिशीचि सा fk, मध्ये प्राप्ति r.—तमस्ती bfkr, तमस्ती hi<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तपस्ती m<sup>1</sup>. I have preferred तमस्ती, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—सिषा hm<sup>1</sup>r, शिषा b, शिषा fkr<sup>2</sup>.—10<sup>ab</sup> comes first in hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>; in r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) 10<sup>cd</sup> comes before 10<sup>ab</sup>.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm<sup>1</sup>.—This śloka is numbered 300 in hd.

<sup>a</sup> Dosā and Tamasvatī, as well as Syāvī and Naktā, occur in Naighaṇṭuka i. 7 as synonymous of Rātri.

### 3. The Two Divine Sacrificers. The Three Goddesses. Tvāṣṭṛ.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni<sup>a</sup>. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)<sup>b</sup> by birth.

देवाव् b m<sup>1</sup>r (Sarvānukramanī), देवाव् hdr<sup>3</sup>fkr<sup>2</sup>.—अपी hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, अपी b, omitted in fk, अपी r.—अपीहि hm<sup>1</sup>r<sup>8</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अपीसु r.—देवी m<sup>1</sup>b, देवी hdr, देवी fk; cp. above, i. 108.—अपाना hm<sup>1</sup>r, अपाना bfk, अपाति r<sup>1</sup>r<sup>0</sup>r<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> This agrees with Yāska's explanation in Nirukta viii. 11: *daivyaḥ hotārāv ayam eāgnir asau ca madhyamaḥ*. <sup>b</sup> That is, *daivya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name<sup>a</sup> as abiding in the three lights b.

वर्तिनी hm<sup>1</sup>r, वर्तनी f bk.

<sup>a</sup> On the three forms of Vāc, see above, ii. 72 ff.

<sup>b</sup> Cp. above, i. 90.

13. Ilā follows<sup>a</sup> (the terrestrial) Agni, Sarasvatī<sup>b</sup> is attached to (prāptā), the middle one, while that (celestial form of Vāc) becomes Bhāratī as occupying that (celestial) world.

०गेठा hdm<sup>1</sup>, ०गेशा r, ०गेशा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०गेशा b, ०गेशा skr<sup>2</sup>.—मध्यं प्राप्ता hdm<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मध्यं प्राप्ता w<sup>1</sup>, मध्यं लिङ्गी r.—चमु hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चमु bfk.—स्थिताधि सोकं hm<sup>1</sup>rb, स्थितविसोकं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्थिता इसोके fk.—भवति hm<sup>1</sup>, भव d, भवतो fk, भरतो b, भारतो r.

<sup>a</sup> Anugā: cp. anuvartate, above, iii. 6.

<sup>b</sup> Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajati*) to<sup>a</sup> all these (three) Agnis<sup>b</sup>.

वापि hm<sup>1</sup>b, वि d, वपि fk, वि वाम् r.—वामा bfkr, वामा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वामाम् hdm<sup>1</sup>.—समसा bfkr, समसा म् hdm<sup>1</sup>.—मञ्चयं hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>bfk, मञ्चते r.—०मरणपि hdm<sup>1</sup>bfk, ०मरणम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. śrīta in i. 108, anuga in iii. 13, and anuvartate in iii. 6. <sup>b</sup> Thus not only does Ilā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭṛ, there is praise (of him) as this same terrestrial Agni<sup>a</sup>; or (it may be said) there are stanzas<sup>b</sup> to him as terrestrial, and there is one stanza<sup>c</sup> also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)<sup>d</sup>.

यस्त्वयं प्रोक्षः hm<sup>1</sup>r<sup>3</sup> (०स्त्वं r<sup>3</sup>), यः सोऽयमेव r, यस्त्वामेव r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यःस्यामेव fk, यः यामेव b.—सुतिः hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सुतिः f, सुतिः kr.—वर्च सुः hdm<sup>1</sup>fk, वर्चः सुः r.—कस्याम् hdm<sup>1</sup>r, कस्याम् r<sup>5</sup>r<sup>7</sup>, कास्यामीच्च fkr<sup>2</sup>, कौस्यामीच्च b, कौस्यामीच्च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चार्तवीचु च hdm<sup>1</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup>b, चार्तवीचु च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The whole line has the following modified form in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: पार्विदो वाध्यदे च कौस्यामीच्चार्तवीचु च.—The end of the *varga* is here marked by ३ in dm<sup>1</sup>bfk.

\* That is, in Āpri hymns; our author agreeing with the view of Śākapūpi quoted in Nirukta viii. 14 (*agnir iti śākapūpiḥ*), as well as with the view represented by the Naighantuка, where Tvaṣṭṛ is first mentioned among the Āpri deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭṛ in the Āpri hymns belongs to the middle group: *mādhyamikas tvaṣṭṛīśī ḫuh, madhyame ca sthāne samānnātah* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, Sagenstoffe, p. 14.

<sup>b</sup> That is, in the stanzas of the Āpri hymns addressed to him, he represents the terrestrial Agni. <sup>c</sup> The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only.

<sup>d</sup> That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭṛ in the Āpri hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

#### 4. The celestial Tvaṣṭṛ. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭṛ*) may be (derived) from *triṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*aśnute*)'<sup>a</sup>, or 'he assists (*ut-tarāṇu*) in works (*karmasu*)'<sup>b</sup>: therefore he obtains this name,

त्वक्षतेर्दी hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, तष्टतेर्दी m<sup>1</sup>, तुष्टिते वा skr<sup>2</sup>, तुष्टो वा r.—तूर्णमश्रुत एव वा hr<sup>3</sup> (cp. Nirukta viii. 13), तूर्णमश्रुत एव वा r<sup>2</sup>r<sup>3</sup>, तूर्णमश्रुत एव च r<sup>5</sup>r<sup>7</sup>, तूर्णमस्रुत एव वा bsk, तूर्णमस्रुतीति वा r.—कर्मसूतारणो वेति hr<sup>3</sup>br<sup>6</sup>, कर्मसूतारणो वेत्ति r<sup>2</sup>r<sup>7</sup>, कर्मसु तारणो वर्त्ति sk, कर्मसु त्वरणो वेत्ति r.

<sup>a</sup> These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrṇam aśnuta iti naṛuktāḥ, tvac̄er vā syād diptikarmanas, tvakṣater vā syāt karotikarmāṇah*. In connection with *triṣi-tas*, 'from the root *triṣ*', Mītra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2: 'thou art brilliant (*triṣitas*), O Manyu, like fire.'

<sup>b</sup> This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmāṇah*. The suffix *-tar* would be accounted for by *tāraṇa*, while *tvag* would be explained by transposition of letters (as in Yāska's *parjanya* from *tpj*) from *at* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭṛ (who is) Agni.<sup>a</sup>

‘तमो रसमो hr<sup>3</sup>m<sup>1</sup>r<sup>6</sup>, ‘तमो यसु b, ‘तमो यस्त्र sk, ‘तमीयसु r.—चद्रसुपाग्निः: hr<sup>3</sup>m<sup>1</sup>b, चद्रसुपाग्निता sk, चद्रसो अतिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोऽपि hr<sup>3</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सापि sk,

सोमयम् ।—०वापि॒ hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, ०वापि॑ br, ०वापि॑ fk.—चिह्नं च hr<sup>3</sup>. वेदं च m<sup>1</sup>r<sup>5</sup>, वेदं च fbkr<sup>3</sup>, देवं च r<sup>7</sup>, वन्दे॑ च r.—यमधु॑ brm<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, तं मनु॑ fr<sup>2</sup>, तं मनु॑ k.

<sup>a</sup> This is the celestial Tvaṣṭṛ who is the guardian of the heavenly Soma (op. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyāñc.

18. <sup>a</sup> Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyāñc) even that spell (*brahma*) <sup>b</sup>; and the seer became more brilliant by means of the spell.

ब्रह्मापि॑ hr<sup>3</sup>m<sup>1</sup>bfskr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(g), ब्रह्मा॑ च, इद्योऽपि॑ n.—सुताय॑ hr<sup>3</sup>m<sup>1</sup>bfskr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पुत्राय॑ r.—तदर्थर्वणः॑ hr<sup>3</sup>m<sup>1</sup>bfskr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यदर्थर्वण॑ r, (सुधृता॑)यमर्थर्वणः॑ n, (सुधृता॑)यमर्थर्वणः॑ n(m), (सुधृता॑)यमर्थर्वणः॑ n(g).—दीप्तिसत्तरः॑ hr<sup>3</sup>m<sup>1</sup>bfskr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दीर्घसत्तमः॑ r.—<sup>c</sup> 18<sup>ed</sup> is omitted in n.

<sup>a</sup> The story of Dadhyāñc, as far as related in the following six ślokas (18-23, excepting 18<sup>ed</sup>), is quoted in the Nītīmañjari on RV. i. 116. 12. It is also told by Śāyaṇa (on RV. i. 116. 12), who states that it is narrated at length in the Śītyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1<sup>18-23</sup>; see Sacred Books of the East, vol. xliv, pp. 444 f.). <sup>b</sup> Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषि॑ hm<sup>1</sup>bn, तं मृषि॑ n(m), तमृषि॑ fk, तमृषि॑ r, तं सूषिर॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—न हि॑ प्रोत्ते॑ मधुव्यक्तिग॑ hm<sup>1</sup>rbsk, मधु॑ ब्रह्मन्॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चिप्तं॑ प्रोत्ते॑ मधु॑ तस्मिन्॑ n.—बीवनं॑ लोत्सूत्रा॑ व्यहम्॑ hm<sup>1</sup>rbsku, बीवनं॑ लहसुत्सूत्रे॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

दिविश॑ hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, विविश॑ b, विविश॑ f, विविश॑ k, विभिश॑ r, भिषजी॑ n.—तदाचष्टे॑ hm<sup>1</sup>rbn(g), सदाचष्टे॑ f, तदाचष्टे॑ n.—The end of the *varga* is here marked by 8 in hm<sup>1</sup>bf, not k.

##### 5. The horse's head of Dadhyāñc. The middle Tvaṣṭṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आस्त्रेन  $hr^3r^5r^7$  Sāyana. आस्त्रेन n(g), आस्त्रेन  $m^1rn$ , आस्त्रेन fk, आस्त्रेन b.—मवाण्  $hm^1bfku$ , मवत् r.—याहृथलावां  $hr^1r^4r^6$ , याहृथलावं  $m^1$ , याहृथला च fk, याहृथलावि b, याहृथ त्वं तग् r, याहृथ त्वं च n.—मेक्षुष्म  $br^2r^3r^5r^7$ , मेक्षुष्मः च f, मेक्षुष्म  $m^1$ , ऐक्षुष्म b, नेक्षुष्म r.—स्वा वधीततः  $hm^1r^3r^2r^5r^7$ , त्वां वधीततः b, त्वां व्रवीततः f, त्वां हनिष्वति r, (दध्यु म) ध्वप्रवीततः n.

22. Because Dadhyāñc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)<sup>a</sup>.

आस्त्रेन  $m^1r^5r^7$ , आस्त्रेन n(g), आस्त्रेन  $hrbfk$ .—तौ तु  $hm^1r$ , तत्तु  $r^1r^4r^6$ , ताभ्यां  $bfskr^2n$ .—तदस्येद्वा  $hm^1bfk$ , तदस्येद्वा r.—हरस्त्वं तं bf, हरस्त्वं तद् n(g), हरस्त्वंतर् n, हरस्त्वंतं r, हरशाच्च  $hr^3m^1$ , हरशाच्च  $r^5r^7$ .—व्यधत्ताम्  $m^1$ , व्यधत्ताम् r, व्यधताम् bf, व्यवताम् kr<sup>2</sup>, व्यधत्ताम्  $hr^3r^5r^7$ , व्यधत्ताम् n(m)n(g), दधीताम् n (Sāyana has the forms व्यधाय and प्रत्यधत्ताम्).—यच्छ्रिरः  $hr^3bfkr^2r^6r^7n$ , तौ श्रिरः r.

\* The SB. and Sāyana tell the story only as far as the replacing of the head; cp. SB.: *atha sasya svam śira āhṛtya tad dhagasya prati dadhatuh*; Sāyana: *svakiyam mānusāṇī śirah pratyadhattām*. The SB. uses the expression *āśvyaṇī śirah*, and the verbs *chid* and *apa-ni-dhā*.

23. And the horse's head of Dadhyāñc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvat.

दधीचश्च  $hm^1r^3br^5r^7$ , दधीवश्च fk, दधीचस्त्वच् r.—चास्यं  $hm^1$ , चास्यं r, चास्य b, चास्य fk, (दधीचोऽस्वशिरश्) चास्य n.—क्षतं MSS. and r, क्षित्रं n.

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तद्ब्रह्मसु  $hm^1r$ , तद्ब्रह्मसु f, तद्ब्रह्मसु k, तद्ब्रह्म b, तच्छिरसु  $r^1r^2(?)r^4r^6$ .—प्रादाच्य  $hm^1r^3r^2r^6r^7$ , प्रादात्स r, प्रदाच्य bfk.—०पर्यन्तं  $hm^1r$ , ०पर्यन्ते bfk.—निमज्जति  $hm^1r^3bfkr^2r^5r^7$ ,

25. That Tvaṣṭṛ, who is in the group of the middle sphere (*mūḍhyamika*)<sup>a</sup>, is a modifier (*vikartṛ*)<sup>b</sup> of forms. He too is praised incidentally; a hymn to him does not exist<sup>c</sup>.

निपातेन  $hm^1rbfk$ , निपाते च  $r^1r^4r^6$ .—तस्म न r, तस्म च  $hm^1$ ; तस्म (no particle) bfk.—The end of the *varga* is here marked by ० in  $hm^1bfk$ .

<sup>a</sup> Cp. Nirukta viii. 14 : *mādhyamikas tvaṣṭājīty āhur, madhyame ca sthāne samāmnātah.*

<sup>b</sup> Tvaṣṭā is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. <sup>c</sup> See op. cit., p. 116, B, line 5.

### 6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni<sup>a</sup> as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them<sup>b</sup>.

पास्यतीति वा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>bfk, पास्यतीति च r.

<sup>a</sup> Vanaspati as an Āpri deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. <sup>b</sup> Cp. Nirukta viii. 3 : *vanānām pātā vā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)<sup>a</sup> of the hymn 'Enjoy' (*mandasva*: ii. 37), which contains six stanzas.

•पतिरिती० hm<sup>1</sup>. •पतिष्ठ० bskr.—०सितः b, ०भितः fk, ०चितः hm<sup>1</sup>r.—मद्दसेवस्य  
bskr, मद्दसेति च hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—सूक्ष्मस्य bskr, सूक्ष्म m<sup>1</sup>, सूक्ष्म च hr<sup>3</sup>.

<sup>a</sup> This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āpri deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasāṅgajā*) praise of him (Vanaspati), as a sacrificial post<sup>a</sup> and as a tree, with the whole<sup>b</sup> hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यास्त्वा hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>7</sup>, यात्र r, या fk.—सर्वेणाङ्गन्ति hm<sup>1</sup>r<sup>3</sup>fkrr<sup>2</sup>r<sup>5</sup>, सर्वेणां यति r,  
सर्वेणां ओति b, समस्तेनव r.

<sup>a</sup> Cp. below, iv. 100. <sup>b</sup> Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti sākapūṇih*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ko vanaspatih? yūpa iti kālthakyāḥ, agnir iti sākapūṇih.*

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)<sup>a</sup> is simply (a form of) this Agni<sup>b</sup>.

०क्षतयोऽनेकाश्च  $hm^1r^3fkr^2r^6r^7$ , ०क्षतास्वसंख्याशु  $r^1r^4r^6$ , ०क्षतीष्वसंख्याशु r.—स्वयं  $r^3br^6r^7$ , स्वयं  $hm^1$ , सोर्यं r, omitted in fk.

<sup>a</sup> Cp. the various explanations of the term given in Nirukta viii. 20. <sup>b</sup> Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *anuyājās* had been identified: 'āgneyō tī tu sthitih, bhaktimātram itarat,' it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)<sup>a</sup>: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता  $m^1r^3r^2r^6r^7$ , ह कर्ता hbfk, कर्ता च r.—स्वाहानां  $hm^1r^3bfkr^2r^6r^7$ , देवानां r.—क्षतिस्वासाम् hbfk, सा क्षतिस्वाम् r.—सर्वेषाम्  $hr^3bfkr^2r^6r^7$ , स तेषाम् r.—The end of the *varga* is here marked by  $\ddot{\epsilon}$  in  $hdm^1bfk$ .

<sup>a</sup> In this etymology *kṛti* is explained by *kartṛ*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

#### 7. Tarūnapāt and Narāśamsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāśamsa, are combined as applicable (*prayoktarye*) in only three<sup>a</sup> (hymns) which (thus) contain both<sup>b</sup>.

०पाद्विं r. ०पाद्विं  $hdm^1bfk$ .—०या च  $hr^3bfkr^2r^6r^7$ , ०या तु r.—नरा० rbfk, जस० f, नारा० hd.—समस्येते  $hm^1r^3kr^2$ , समस्येते fb, समस्येते  $r^6r^7$ , समस्यते r.—०वत्स॒  $m^1rbr^6r^7$ , ०वत्स॒ fk, ०वस्तु  $hr^3$ .—तु  $hm^1r^3br^5$ , तु fk, च r<sup>7</sup>, इह r.

<sup>a</sup> See above, ii. 155, note <sup>b</sup>.

<sup>b</sup> That is, Tanūnapāt and Narāśamsa.

32. The (stanza) containing Narāśamsa, as well as the second<sup>a</sup>, may be (applied in behalf)<sup>b</sup> of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्वाद॒ fr, वा स्वा bk, चास्ता  $hr^3r^6$ , च स्वाद॒  $m^1$ .—०या च  $hr^3fkr^3r^6r^7$ , ०ये (प्र) b, ०येह r.—व्रक्षामो वा  $hm^1r^3bfkr^2r^6r^7$ , चवा या स्वाद॒ r.—भूतिभिष्ठेदशापि यः  $hm^1r^3br^2r^6r^7$ , भूतमिष्ठेत तथापि यः fk, भूरिमिष्ठति वापि यः r.

<sup>a</sup> That is, the stanza containing Tanūnapāt.

<sup>b</sup> That is, apart from their usual

sacrificial application as Āpri stanzas.

33. The hymn, 'Hither with these' (*aibhiḥ*: i. 14), which invoking Agni<sup>a</sup> is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*sasyate*) among the hymns to the All-gods, because, being composed in the gāyatri metre, it contains the characteristic 'All' (*viśva*)<sup>b</sup>.

सूक्ष्मेभिर्यद् h, सूक्ष्मेभिर्यद् m<sup>1</sup>r<sup>3</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सूक्ष्मेभिर्य k, इति यन्त्रेभिर् r.—शब्दते hm<sup>1</sup>rb, कास्ते fk.—iii. 33<sup>d</sup>=ii. 128<sup>d</sup>.

<sup>a</sup> Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. <sup>b</sup> Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons<sup>a</sup>, (the seer) praises in it seven deities<sup>b</sup> in their respective stanzas, together with the Season (*rtu*).

पिवेतीदं hm<sup>1</sup>r<sup>3</sup>, पिवेतीमं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पिवेतीनं bf, इतीक्ष्णं तु r.—यद्वादशकम् MSS., अद्वादशकम् r.

<sup>a</sup> That is, the deities of the Rtu-yājas; cp. AB. ii. 29. <sup>b</sup> Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1-6) 'with Rtu' (*rtunā*), in four with the Rtus (*rtubhiḥ*), then again in two (11, 12) 'with Rtu'<sup>a</sup>.

चतुर्ष्वत्पृथुभिः सह r, चतुर्ष्वत्पृथुभिः सह b, चतुर्ष्वत्पृथुभिः सह fk, चतुर्ष्वत्पृथुभिः सह hd.—The end of the *varga* is here marked by ♃ in dm<sup>1</sup>bfk, by २ in b.

<sup>a</sup> This statement is only approximate as regards this hymn of the RV. (*rtunā* occurs in 1-4 and 6, while 5 contains *rtūḥr*; *rtubhiḥ* occurs in 9 and 10 only, and no form of *rtu* in 7 and 8; *rtunā* in 11 and 12); but it is an exact description of the twelve Praigas for the Rtu offerings; see TS. vi. 5. 3; AB. ii. 29. 2-4, and Haug, vol. ii, p. 135, note 12.

### 8. Hymn to the Seasons: RV. i. 15.

36. The Rtus are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the Rtus, and in the hymn of Gr̥tsamada<sup>a</sup> also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm<sup>1</sup>.—35, 36 omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note<sup>8</sup>; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first<sup>a</sup> (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭṛ<sup>b</sup> with the third, and Agni with the fourth;

चतुर्था चापिमेव च  $m^1 r^3 b r^2$ , चतुर्था चापिमेव च  $h d$ , चतुर्थ चापिमेव च  $f k$ , चपिमेव परदा ततः: r.

<sup>a</sup> With *mukhyayā*, compare *mukhe tu yā*, v. 1. <sup>b</sup> On Tvaṣṭṛ in the Ṛtu hymns, cp. above, iii. 15.

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four<sup>a</sup> beginning with the seventh (7-10) Agni Dravīṇodas.

†  $h d m^1 r$ , पञ्चमां  $b f k$ .

\* *Caturbhīk*, agreeing with *saptamyādyābhīk*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement<sup>a</sup> (*ādeśa*), not from its characteristic mark (*linga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark <sup>b</sup>.

न लिङ्गतः  $h m^1 r b f k$ , तु लिङ्गतः  $r^1 r^4 r^6$ .—स्यासां  $h b f k r^2 r^5 r^7$ , चासां  $m^1$ , चासां r.—  
देवताः  $h m^1 r b f k$ , देवताः  $r^1 r^4 r^6$ .

<sup>a</sup> Cp. below, iii. 109. <sup>b</sup> That is, Agni is not mentioned by his actual name, but only by the attributive Dravīṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathitara, however, says that this hymn consists of single separate praises<sup>a</sup>.

एकादशा  $h d m^1 r$ , एकादशां  $b k$ .—रथीतरः  $h r b f$ , रथांतरः  $k r^2$ .—The end of the *varga* is here marked by  $\overline{m}$  in  $b f k m^1$ , not in  $h d$ .

<sup>a</sup> In other words that it is a *prithakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

## 9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly<sup>a</sup> (*ekaikā*) or by qualities arising from its activities<sup>b</sup>, they regard that (hymn) as one containing distributed praise<sup>c</sup> (*vibhakta-stuti*).

बङ्गदेवे द्विदेवे hm<sup>1</sup>r, बङ्गदेवते द्वन्द्वे bskr<sup>2</sup>, बङ्गदेवताद्वन्द्वे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—गुर्णीवा hm<sup>1</sup>rbfk,  
गुणीः स्त्रै r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—विभक्तसुति तद् r, विभक्तसुततद् fk, विभक्तसुतमद् b, विभक्तिसुति  
तद् hdm<sup>1</sup>, मभक्तिसुति तद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>(?) ; cp. v. r. below, iii. 82; विभक्तिसुति: in Nirukta  
vii. 8.

<sup>a</sup> Cp. below, iii. 82, where *ekavat* ‘in the singular’ is used. <sup>b</sup> Cp. below,  
vi. 69, on RV. viii. 29. <sup>c</sup> Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example  
of *vibhaktistutih* (where Pūsan and Agni are praised separately in the singular) as opposed  
to a *samstava* or ‘joint-praise.’

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*surya-samstava*), that which contains the characteristic ‘All’ (*viśva-liṅga*), and that which contains separate praise (*prthak-stuti*).

विविधानि hm<sup>1</sup>r, विविधा वै b, चिविधा वै fk.—पृथक्सुति h, ऋतिः dm<sup>1</sup>bskr (cp.  
‘सुतीदं in 40 and ‘सुतीति in 43).

43. That which is called ‘Separate praise’ (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by ‘All’ (*viśva-liṅga*)<sup>a</sup> is the one in which (the gods are praised) with their universal (*viśva*)<sup>b</sup> qualities arising from their activities<sup>c</sup>.

पृथक्सुतीति hm<sup>1</sup>bsk, ‘सुति तु r.—विश्वैः स्त्रै: hm<sup>1</sup>r, विश्वै स्त्रै: f, ‘स्त्रै: k, विश्वैस्त्रैः:  
b.—कर्मविर्गुणीः hm<sup>1</sup>rbfk, स्त्रकर्मभिः स्त्रूतः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—43<sup>d</sup>=iii. 60<sup>b</sup>.

<sup>a</sup> The term *viśvaliṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. <sup>b</sup> Cp. above, ii. 134. <sup>c</sup> Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*surya-samstava*).

उहिम यद् rm<sup>1</sup>, उहिम यद् hdb, (विश्वां) उहिम यद् f, विश्वयद् k.—देवास्त्रौति  
hm<sup>1</sup>bk, देवां स्त्रौति f, देवास्त्रौ यद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

45. But (the term <sup>a</sup> does) not (apply) at the beginning of the hymn to Bhaga <sup>b</sup>, nor in hymns to Uṣas, nor in the hymn to Savitṛ, ‘I invoke’ <sup>c</sup> (*hvayāmi*: i. 35), nor in the Sūryā (hymn) <sup>d</sup>, in (regard to) oblation (and) sacrifice <sup>e</sup> (*makha*);

भागस्य सूक्तादौ  $hdm^1r^3bfkr^2r^5$ ,<sup>7</sup> भागोऽस्मूकादौ  $r^6$ , भागोऽस्मूकादौ  $r$  (cp. 51).—०वैष्णेषु वा  $br^5$ , ०वोषसेषु वा  $hm^1r^3$ , ०कोषसेषु वा  $fk$ , (न सूर्ये) त्वैषषेषु वा  $r$ .—मखे  $hdm^1r^3bfr^5$ , मखे  $rk$ .—The end of the *varga* is here marked by Q in  $hdm^1bfk$ .

<sup>a</sup> That is, *vaiśvadeva*.      <sup>b</sup> *Bhāgasya sūktādau* = *bhāgasya sūktasya ādau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevi*.      <sup>c</sup> In the first stanza of this hymn Savitṛ is associated with several other deities, but it is not *vaiśvadevi*.      <sup>d</sup> RV. x. 85, to the first stanza of which a similar remark applies.      <sup>e</sup> This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

#### 10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*) <sup>a</sup>, or where the word ‘associated’ (*sajōṣāḥ*) or ‘together’ (*sajūḥ*) <sup>b</sup> may be (used).

प्रवादेषु  $hm^1r^3bfkr^2r^5$ , प्रपादेषु  $r$ .

<sup>a</sup> That is, when names are merely mentioned and do not imply an invocation.

<sup>b</sup> Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana <sup>a</sup> states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasāṅgāt*).

यस्मिन्  $hm^1rb$ , अस्मिन्  $r^1r^4r^6$ .—प्रसङ्गाद्  $hm^1r$ , प्रसङ्गाद्  $bk$ , प्रसङ्गाद्  $f$ .—परिकीर्ति-  
गम्  $hm^1rb$ , परिकीर्तिगम्  $fk$ .—लामकायनः  $hd$ , सोमकायनः  $m^1r$ , रोमकायनः  $bfkr^2r^6$ .

\* See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere <sup>a</sup> (in the hymn), the seers adore with formulas. That <sup>b</sup> (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि  $hm^1r^3bfkr^2r^5$ , संसुतवत्  $r$  (cp. 81<sup>a</sup>).—मन्त्रैस्तदृष्टयोऽर्चन्ति  $hm^1r$ , मन्त्रैसु  
दृष्टयोर्चन्ति  $b$ , मन्त्रैसु दृष्टयोर्चन्ति  $fk$ , देवतामृष्टयोर्चन्ताः  $r^1r^4r^6$ .—मुष्टित  $dr$ , मुष्टित  $h$ ,

बुद्धेत  $m^1$ , बुद्धेति fk, बुद्धे b.—शास्त्रवित्  $hm^1r^3bfkr^2r^5r^7$ , शास्त्रतः r.— $48^{ab}$  is nearly identical with iii. 81<sup>ab</sup>.

<sup>a</sup> Cp. the next sloka; also i. 22.      <sup>b</sup> The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents<sup>a</sup>, are nevertheless indicated<sup>b</sup> somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktvesu*).

आदौ हि  $m^1bfk$ , आदौ तु r, आदौ hd (no particle).—मध्ये चान्ते च b, मध्ये चांते च f, मध्ये च वाने च hd, मध्ये च दांतेषु  $m^1$ , मध्ये वाने च r.—पृथक्त्वेषु  $hdr^3r^6$ , पृथक्क्षेषु  $m^1r^7$ , पृथग्दृष्टे fk, विधावृत्तु r.—कर्तुभिः  $hr^3r^6m^1fr^7$ , कर्मभिः kr.—०स्यनपदिष्टानि hbf, ०स्यनपदिष्टानि  $m^1$ , ०स्यनपदिष्टानि r, ०स्यनपदिष्टानि k.—क्षचित्  $hm^1rbfk$ , वृत्तवत्  $r^1r^4r^6$ .

<sup>a</sup> That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29).      <sup>b</sup> That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitṛ<sup>a</sup> praises by the action<sup>b</sup>: since the cow, the courser, and the ox are (called) milker, swift, or carrier<sup>c</sup> (respectively).

कर्मेव तावत्सावित्रां  $hm^1r$ , कर्मेव ताव सावित्रीयां fk, कर्मेव ताच सावित्रीभ्यान् b.—यद्वेषु: सप्त्यनद्वाही  $hm^1r^6r^7$ , यद्वेतुसमद्वाही fk, यद्वेनसद्वाही b, यद्वेनुसप्त्यनदुहो r.—बोल्हा दोग्ध्यामुरेव वा  $hm^1r$  (च  $m^1$ ), चोल्हा दोल्ह आमुरेव वा fk, बोल्हा देग्पृष्ठामुरेव वा b.—The end of the *varga* is here marked by १० in *hd* $m^1bfk$ .

<sup>a</sup> The Nivid to Savitṛ is RV. i. 24. 3; cp. AB. v. 17. 7.      <sup>b</sup> Cp. below, iii. 78; see also i. 7: *stutis tu karmaṇā* &c.      <sup>c</sup> In VS. xxii. 22: *dogdhri dhenur voḍhānaḍrāñ āśūḥ sapith*; quoted below, with a slight variation, iii. 79.

### 11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga<sup>a</sup> (vii. 41), Mitra and others in the panegyric of the horse (i. 162)<sup>b</sup>, and adores Agni in (the hymn) to the All-gods<sup>c</sup>, ‘Hither with these’ (*aibhiḥ*, i. 14):

भागे यत् hb, भोगे यत्  $m^1$ , भागे यः r, भासे य fk.—०दीनश्वसंसुती  $hm^1r$ , ०दोश्याश्वसंसुती  $r^1r^4r^6r^2$ , ०दीश्वश्वसंसुती f, (मि) चासाश्वसंसुती b.—विश्वदेवे *bfskr*, ०देवो hd.

<sup>a</sup> That is, in the first stanza; see above, iii. 45.      <sup>b</sup> That is, in the first stanza.  
<sup>c</sup> See above, iii. 33: *āgneyam sūktam . . . vaisvadevam ihocaye*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas<sup>a</sup> at the beginning and end (of a hymn)<sup>b</sup>, he (the seer) from association (*pratiyogāt*)<sup>c</sup> or on occasion (*prasāṅgāt*) praises another deity at the same time<sup>d</sup>.

न्या सुवनृचः d, न्या सुवनृचः h, न्या सुवनृचः m<sup>1</sup>, न्या: सुवनृचः r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, न्या सुवनृभिः b, न्या स्वचं नृभिः f, न्या सुवनृषिः k, न्या सुवनृषिः r.—प्रतियोगात् m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, प्रातियोगात् hd, प्रातयोगात् f, प्रातयोगात् k, प्रातयोगात् br.

<sup>a</sup> That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in *jagatī*, the rest in *triṣṭubh*; the first and last of the hymn to Savitṛ (i. 35), mentioned above (45) in this connexion, are also in *jagatī*, the rest in *triṣṭubh*.      <sup>b</sup> Cp. above, i. 22, and below, v. 171.      <sup>c</sup> The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim*, *prātar indram* &c.      <sup>d</sup> That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)<sup>a</sup> is to be known as hymn-owning (*sūkta-bhāgini*); but the one whom he praises on occasion (*prasāṅgena*) is to be recognized as incidental (*nipātini*)<sup>b</sup>.

वद्वर्थपादान् hrbk, दात् f, दांत् m<sup>1</sup>, वद्वर्थपादाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—53<sup>c</sup>d omitted in fk m<sup>1</sup>.

<sup>a</sup> Cp. *artham bruvantam* in i. 9.

<sup>b</sup> Cp. above, i. 17, 18.

54. In four ways<sup>a</sup> (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyatē*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis<sup>b</sup> is indicated (*nirdiṣṭa*)<sup>c</sup>.

चतुर्धा भस्यते तस्मिन् hd, चतुर्धा भस्यते चास्मिन् r, चतुष्ठा हन्यते तस्मिन् b, चतुष्ठा हन्यते तस्मिन् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूक्ते वा hrdr<sup>3</sup>, सूक्ते चा b, सूक्ते वै r.—54<sup>ab</sup> is omitted in m<sup>1</sup>fk.—सर्वाङ्ग्ल् hm<sup>1</sup>r, सर्वाङ्ग्ल् bfk.—ऋषीन् hm<sup>1</sup>rb, ऋषिन् fk.—सुवनृषिः hdr, सुवनृषिः f, सुवनृषिः m<sup>1</sup>b, सुवनृषिः k.

<sup>a</sup> That is, I suppose, if the term *visve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaisvadeva hymn above, ii. 133.      <sup>b</sup> This,

I suppose, is meant for a paraphrase of *viśvān devān*. ° This word does not occur till 56, and may possibly be a corruption (see 56, note <sup>f</sup>). The thirty-seven names (except Nābhāka: see 56, note <sup>f</sup>) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarna, Svastyātreya, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi<sup>a</sup>, Agastya<sup>b</sup>, Br̥haduktha<sup>c</sup>, Manu<sup>d</sup>, Gaya<sup>e</sup>, Rjīśvan<sup>f</sup>, Vasukarna<sup>g</sup>, Śāryāta<sup>h</sup>, Gotama<sup>i</sup>, Luṣa<sup>j</sup>;

मेधातिथिः rbfk, °थिस्त्वऽm<sup>1</sup>d, °थिस्त्वः h.—°गस्त्वस्त्वः hm<sup>1</sup>r, °गस्त्वस्त्वः bfr<sup>2</sup>r<sup>5</sup>.—वृहदुऽhm<sup>1</sup>, वृहदुऽ bfkr.—वसुकर्णस्त्वः hd<sup>1</sup>r, च सुकर्णस्त्वः fkr, वसुकर्णस्त्वः b.—शार्यातो r, शर्यातो hm<sup>1</sup>, शार्यातो fk, सार्यानी b.—गोतमो लुषः r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), मानवो न यः hm<sup>1</sup>bfk, मानवो यमः r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. I have adopted the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः; but only with वैवस्तः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः: (the reading न यः seems to me a corruption of लुषः); (4) though मानवः is a patronymic of शार्यातः: there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r<sup>1</sup>r<sup>4</sup> have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (अग्नि in i. 126, एष्ट्रि in i. 127, दुवस्त्वः and अच्छि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ७७ in hbfk, not in m<sup>1</sup>.

<sup>a</sup> Seer of i. 14.      <sup>b</sup> Seer of i. 186.      <sup>c</sup> Seer of x. 56.      <sup>d</sup> Seer of viii. 27-30.      <sup>e</sup> Seer of x. 63, 64.      <sup>f</sup> Seer of vi. 49-52.      <sup>g</sup> Seer of x. 65, 66.      <sup>h</sup> Seer of x. 92.      <sup>i</sup> Seer of i. 89, 90.      <sup>j</sup> Seer of x. 35, 36.

## 12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya<sup>a</sup>, Paruchepa<sup>b</sup>, Kakṣīvat<sup>c</sup>, the son of Gāthīn (Viśvāmitra)<sup>d</sup>, and the son of Urvaśi (Vasiṣṭha)<sup>e</sup>, Nābhāka<sup>f</sup>, Duvasyu<sup>g</sup>, and the son of Mamatā<sup>h</sup> (Dirghatamas),

माथिनीर्बपसी b, नाथनीर्वसी fk, गाचिरीर्वशः hd<sup>1</sup>, नाथिरीर्वशः r, नाथिर्बप्तः: r<sup>5</sup>r<sup>7</sup>. गाथिनीर्वशी must be the correct reading, because there is no seer named गाथि, but only गाथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as गाथिनभार्गवौ in viii. 70.

<sup>a</sup> Seer of v. 50, 51.      <sup>b</sup> Seer of i. 139.      <sup>c</sup> Seer of i. 121, 122.      <sup>d</sup> Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.      <sup>e</sup> Seer of vii. 34-37, 39, 40, 42, 43.      <sup>f</sup> All the MSS. and R read *nābhākas caiva nirdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaisvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nirdiṣṭo* (peculiar enough in this place) we may have a corruption of *nediṣṭha*.     <sup>a</sup> Seer of x. 100.     <sup>b</sup> Seer of i. 164.

57. Vihavya <sup>a</sup>, the seer Kaśyapa <sup>b</sup>, and he who is Avatsāra <sup>c</sup> by name <sup>d</sup>, Vāmadeva <sup>e</sup>, Madhuchandas <sup>f</sup>, Pārtha <sup>g</sup>, Aditi, daughter of Dakṣa <sup>h</sup>;

विहव्यः ब्ल॑र्, विहव्य हृष्टक.—कश्यप च॒षिर् ह्म॑र्, कश्यप॒षिर् ब्र॒र५र्७, कश्यप॒षिर्८, कश्यप॒य॒षिर्९.  
पाठी॑र्ब॒ष्टक, पाठी॑र्ब॒ष्टक, पाठी॑र्ब॒ष्टक, पाठी॑र्ब॒ष्टक.—द॒सुतादि॒तिः ह॑म॑,  
०सुतादि॒तिः१, ०सुतादि॒तिः१, द॒सुतादि॒तिः१र५र७.

<sup>a</sup> Seer of x. 128.

<sup>b</sup> Seer of x. 137. 2, and (as an alternative to Manu) of viii.

29.     <sup>c</sup> Seer of v. 44.     <sup>d</sup> Rājendralālā Mitra, reading *nāmayah*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs.     <sup>e</sup> Seer of iv. 55.     <sup>f</sup> Seer of i. 3. 7-9.     <sup>g</sup> That is, Tānva Pārtha, seer of x. 93.     <sup>h</sup> That is, Aditi Dākṣīyanī, alternative seer of x. 72; cp. Sarvānukramanī; Ārānukramanī x. 29.

58. Juhū <sup>a</sup>, and the seer Gr̄tsamada <sup>b</sup>, and those who are the divine Seven Rishis <sup>c</sup>, Yama <sup>d</sup>, Agni Tāpasa <sup>e</sup>, Kutsa <sup>f</sup>, Kusidin <sup>g</sup>, and Trita <sup>h</sup>;

च॒षिर्८ च॒षिर्८:१, च॒षिर्८ हृ॒ष्टक.—द॒ेवा॑ः सप्त॒र्षय॑स्य ह्म॑र्, द॒ेवा॑ स च॒षय॑स्य१र५र७, द॒ेवो॑:  
स च॒षयः१ च॒षयः१, द॒ेवो॑ स च॒षय॑स्यै॒क.—यमो॑ मित्राप॑सः१, यमो॑ सित्ताप॑सः१, यमो॑ सि॒  
त्ताप॑सः१, ताप॑सो॒८पि॒र्व॒षिः१, यमो॑ चित्ताप॑सः१: ह॑र३म॑र५र७. I have preferred the reading  
च॒षिर्८ मित्राप॑सः१ because (1) the patronymic Tāpasa could not be connected with Atri, who  
is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharṇa, Manyu), would  
not be used alone to designate one of them without any indication to show which was  
meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand,  
Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one.  
From some of the preceding notes it will be seen that something may be said in favour  
of each of the three names of the previous list, Gāthīn, Nābhānediṣṭha, Atri, reappearing  
in the present longer list, where they are absent in my text.

<sup>a</sup> Seer of x. 109.

<sup>b</sup> Seer of ii. 29, 31.

<sup>c</sup> Seers of x. 137.

<sup>d</sup> Seer of

x. 14 and part of x. 10.

<sup>e</sup> Seer of x. 141.

<sup>f</sup>

Seer of i. 106, 107, alternative seer  
of i. 105.     <sup>g</sup> Seer of viii. 83.     <sup>h</sup> Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest <sup>a</sup> separately (*prthak*) <sup>b</sup>, and Viṣṇu <sup>c</sup>, and Nejamesa <sup>d</sup>, and he who is Samvyanana <sup>e</sup> by name.

वस्तुप्रभूतयसि॒ष् hdm<sup>1</sup>r, वस्तुप्रभृतयसि॒ष् b, वंधुप्रकृतया॒षि॒ष् fk.—संवलनम् m<sup>1</sup>rbfk,  
hr<sup>3</sup>.

\* Seers of v. 24 and x. 57-60.      <sup>b</sup> That is, in v. 24; cp. Ārgānukramapī v. 11, where their names are enumerated, and they are stated to be *ekarcāḥ*, i.e. each the seer of one stanza. These statements are repeated in the Sarvānukramapī.      <sup>c</sup> The seer of x. 184.      <sup>d</sup> The seer of the khila after x. 184.      <sup>e</sup> The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaiḥ*) qualities arising from his (*asya*) activities<sup>a</sup>, (whether those qualities are mentioned) collectively or individually.

सर्वे hm<sup>1</sup>rbfk, सर्वा॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चथ च hm<sup>1</sup>r, चथ चा॑ fk, चथ चा॑ br<sup>5</sup>r<sup>7</sup>.—सुतेषु॑  
hm<sup>1</sup>r, सुतेषु॑ bfk.—60<sup>b</sup>=43<sup>d</sup>.—The end of the *varga* is here marked by १२ in hdm<sup>1</sup>bfk.

\* That is, the seers of Vaiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

### 13. Explanation of Dravipodas. Deities of RV. i. 16-18.

61. Now the Dravipoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra<sup>a</sup>, because of his being the giver of strength and wealth<sup>b</sup>.

पार्चिवो॑ dm<sup>1</sup>rfk, पार्चिवे॑ hb.—द्रविणोदो॑ मिः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्रामिः॑ hdm<sup>1</sup>rfk (cp. the various readings in 62 and 65).—दातुलादेक॑ hdm<sup>1</sup>r, दातिलादै॒षे॑ bfk.—बलवित्तयो॑  
b dm<sup>1</sup>r, बलवित्तयो॑: b, बलवित्तयो॑: fk.

\* Cp. Nirukta viii. 2, where it is stated to be Krausṭuki's opinion that Dravipodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115.      <sup>b</sup> Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Dravipodas.

62. This (terrestrial) Agni is Dravipoda<sup>a</sup>; for he is the giver of strength<sup>b</sup>;

B and he is produced by strength, (that is) rubbed<sup>c</sup> (*mathyati*) by the seers at the sacrifice.

द्रविणोदो॑ पिर॑ hdm<sup>3</sup>b, द्रामिर॑ m<sup>1</sup>m<sup>2</sup>rfk.—The five lines, 62<sup>c</sup>-64, are to be found in bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (=B) and m<sup>1</sup> only; they are omitted in hdm<sup>2</sup>m<sup>3</sup>r (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>)=A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनाय॑ मध्यलू॑ m<sup>1</sup>, बलेनाय॑ मध्यलू॑ fk, बलेनाय॑ मध्यलू॑ r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बलेनाय॑ मध्यलू॑  
b.—Here the value of m<sup>1</sup> in constituting the text of the passages peculiar to B at once begins to show itself.

\* I take *Dravīṇodah* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *dravīṇodu* used for metrical reasons instead of *dravīṇodās* (the nom. of *dravīṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25).      b Cp. above, ii. 25.      c Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*dravīṇa*)<sup>a</sup>, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them<sup>b</sup> (oblations); hence they themselves are wealth-givers (*dravīṇo-da*)<sup>c</sup>.

द्रविणं m<sup>1</sup>bfk, द्रविणं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—हविषो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हविषो b, हर्षसो fk, हर्यशो m<sup>1</sup>.—ततः स्वयम् m<sup>1</sup>b, ततः स्वयम् rfk.

<sup>a</sup> Cp. ii. 25 and Nirukta viii. 1.      <sup>b</sup> Cp. Nirukta viii. 2: *ṛtvijo 'tra dravīṇodasa ucyante havīṣo dātārah*.      <sup>c</sup> The plural of *dravīṇoda* occurs in RV. i. 53. 1. Yāska uses the form *dravīṇodas* only.

B 64. Or he (Agni) is (called) Drāvinodasa because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'<sup>a</sup>, (and) 'O child of strength'<sup>b</sup>; or because he was produced from the middle<sup>c</sup> (Agni).

ऋषीणां पुत्रं br (Nirukta viii. 2), ऋषीपुत्रं fk, ऋषिपुत्रं m<sup>1</sup>.—इत्येषां bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति लेषां m<sup>1</sup>.—सहसो यहो m<sup>1</sup>fk, सहसो यमो b, सहसोपही r.—यतो यज्ञे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यते यज्ञे m<sup>1</sup>bfk.—द्राविणोदसः: fr<sup>6</sup>, द्राविणोदसः: m<sup>1</sup>bkr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Nirukta viii. 2: *yatho etad: agnīm dravīṇodasam āha iti: ṛtvijo 'tra dravīṇodasaḥ . . . te cainam janayanti, ṛśinām putro adhīrāja eṣa' ity api nigamo bhavati*. Cp. Roth, Erläuterungen, p. 116, note<sup>2</sup>. The words *ṛśinām putraḥ* occur in VS. v. 4.      <sup>b</sup> Agni is often addressed in the RV. as 'saḥaso yaho', i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasaḥ putram, sahasaḥ sūnum, sahaso yahum*. The expression *saḥaso yaho* is used in explanation of *ṛśinām putraḥ*, as the priests produce Agni by means of strength (see above, 62).      <sup>c</sup> That is, he is Drāvinodasa as derived from Dravīṇodas; cp. Nirukta viii. 2: *athāpy agnīm dravīṇodasam āha: eṣa punar etasmāj jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*dravīṇoda*); it is then<sup>a</sup> that he is called 'Dravīṇodas': it is only in (hymns) addressed to Agni that mention of Dravīṇodas appears<sup>b</sup>.

द्रविणोदापि॒र्हdm<sup>1</sup>r.—आपेयेच्चेव दूष्मने hr<sup>3</sup>m, ऋषवद्ग्रेत् r.—प्रवादा द्रविणो॒दसः: hdm<sup>1</sup>m<sup>2</sup>m<sup>3</sup>, प्रवादा॒द्रविणं r (Nirukta viii. 2: प्रवादा द्रविणोदसाः).—This śloka (65) is found in A MSS. only, hr<sup>3</sup>r (presumably r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65<sup>a b</sup> is very tautological immediately after 62<sup>a b</sup>, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

\* That is, when he is terrestrial.      <sup>b</sup> Cp. Nirukta viii. 2: *ayam evānir dravīṇodā iti sākupūṇīr: āgneyev eva hi sūktesu dravīṇodasūḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas<sup>a</sup> to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmanaspati is praised

गवकस्त्रह hm<sup>1</sup>r, गवकस्ता त्वा b, गवकस्ता द्वा r<sup>6</sup>r<sup>7</sup>, गवकस्त त्वो f, °स्त त्वा k.—  
तस्मोत्तरं च hm<sup>1</sup>, °रं तु r, रे च r<sup>1</sup>r<sup>8</sup>, °रेति b, °रं ति fk.—The end of the *varga* is here marked by 93 in bf<sup>1</sup>m<sup>1</sup>, not in hm<sup>2</sup>m<sup>3</sup>. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

\* The reading of B gives the pratīka of i. 16 (ā tvā).

#### 14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasa-spatti; and in the last stanza (9) Narāśamsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣinā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world<sup>a</sup> are proclaimed by the seer.

दृषिणाधिका hdm, दृषिणा तथा r<sup>1</sup>r<sup>4</sup>, दृषिणा सह bfkr.—संबन्धा hdm, °धाः r.—  
स्थानसोकयोः hmr, लोकस्थानयोः bfk.

\* That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra<sup>a</sup>: on this principle (*iti*) two names of his<sup>b</sup> are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्यं hmr, प्राजापत्यां b, प्रजापत्यां fk.—तथेभृ स्वादिति hdm, तथेभृः स्वादिति r, तथा पञ्चानि bsk.—<sup>69<sup>a</sup>b</sup> reads thus in  $r^5r^7$ : यानि तथेह नामानि प्राजापत्यानि तानि तु.—कथिते द्वे च पट् चाचार्यं hmr, कथितेह वषद्वारा b, कथितेह वषद्वावा fk, कथितानीह घरस्यानि  $r^5r^7$ .—एषां चादा hdm, एषां चादा: r, तेषां स्वायः  $r^6r^7k$ , तेषां स्वाय f.

\* For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4.

<sup>b</sup> That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B):—Satpati<sup>a</sup>, Ka, Kāma, and Sadasaspati;

$\gamma_0^{ab}$  is wanting in A (hdm $^1r^3r^4r^6$ ) and m $^1$ ; it seems almost necessary as a transition from  $\gamma_9^{cd}$  to  $\gamma_0^{ed}$ , and without it the *varga* has only four and a half slokas.—सप्ततिः hdm $^1$ b, सप्तिः r, सप्ति fk.—कथं hmr $^1$ rb, कथं fk.

\* Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *patti*.

71. Ilaspati, Vācaspati, then Brahmanaspati: the third<sup>a</sup> and the last<sup>b</sup> (belong) to a hymn<sup>c</sup>, as well as the first<sup>d</sup> and the fifth<sup>e</sup>;

इक्षस्पतिर् m $^1$ , इक्षस्पति h, इक्षस्पति bk, इक्षस्पतिर् fr, इक्षस्पतिर्  $r^1$ .—ततसु hmr $^1$ r, तृतसु b, सुतसु  $r^2r^6$ , सुतसु fk.—तृतीयान्ते तु hmr $^1$ r, तृतीयान्ते च bk, तृतीयान्ते च f.—प्रथमं bsk $r^2r^6r^7$ , चतुर्थं hmr $^1$ r.—The end of the *varga* is here marked by १४ in fb dm $^2$ , not in m $^1$ k.

<sup>a</sup> That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka.

<sup>b</sup> That is, Brahmanaspati, to whom (or Br̄haspati) several hymns are addressed. <sup>c</sup> The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāj*; for no hymn as a whole is attributed to either Ka or Sadasaspati.

<sup>d</sup> That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the R̄g-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *tṛtīya*, and immediately followed by *pañcamam*. <sup>e</sup> That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

### 15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (aśnute)<sup>a</sup> him.

Now certain people (ete)<sup>b</sup> desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati<sup>c</sup>.

With regard to that (others) say, this should not be so; for he is traditionally held (*smrta*) to be (the owner) of eight (only);

72. लेन्  $m^1 r^1 r^4 r^6$ , लेन् hd, तच् bfkr.—न सूतं नाय् r, न सूतं नाय् bsk, सूतं नापि  
ल्  $r^1 r^4 r^6$ , सूतं नानाय्  $hdr^3 m^1 m^2 m^3$ .—<sup>a</sup>स्युग्<sup>b</sup> bfkr, स्युचो  $hdr^1 r^3 r^4 r^6 m^1 m^2 m^3$ .—<sup>c</sup>अते  
bfkr, <sup>d</sup>स्युते  $hr^3 r^1 r^4 r^6$ , <sup>e</sup>स्युते  $m^1 m^2 m^3$ . This points to न सूतं नाय्<sup>f</sup>स्युते as the original  
reading of B, and सूतं न नाय्<sup>g</sup>स्युते as that of A (but in the latter case लेव, not  
लेन्, must have been read).—देवतानां  $m^1 br$ , देवानां च hd, देवानां तु k, देवानां f (no तु).

73. तदाङ्ग्रु<sup>a</sup>  $bsfm^1 r$ , तदाहु<sup>b</sup> hd.—एष  $hdr^3 bskr^2 r^5$ , एष  $m^1 r$

<sup>a</sup> Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza  
is mentioned with reference to him (*tatra*). <sup>b</sup> Ete (all MSS.) is used demonstratively  
with reference to the following word, 'these people, viz. those who &c.'; in sense it is  
practically = *eke*. <sup>c</sup> Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations  
offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle  
sphere, this terrestrial Agni

तेरेव चास्य  $hm^1 r$ , तेरिवास्य प्र०  $bskr^2 r^6 r^7$ .—कस्तप्यते  $m^1 r bskr^2 r^6 r^7$ , कस्तप्यते hd.—  
<sup>a</sup>स्थानेरयम्  $hm^1 r^3 r^1 r^4 r^6$ , <sup>b</sup>स्थानीः परम् bfkr.

75. is here praised with the hymn of nine stanzas 'To this'  
(*prati tyam*: i. 19). But by reason of the association with the  
Maruts in this hymn addressed to Agni and the Maruts,

नवकेशह  $m^1 bkr$ , नवेनेह f, नवेनेह hd, नवेनेह  $r^5 r^7$ .—साहचर्यात्  $hm^1 r$ , <sup>c</sup>सर्वादा bskr<sup>d</sup>.

76. Yāska<sup>a</sup> thinks the middle Agni, and not the terrestrial  
one, (is meant). But it can only be this terrestrial (Agni), for  
such is (here) evidently (his) character<sup>b</sup> (*rūpa*).

मध्यमं विव  $m^1$ , माध्यमं विव  $hdr$ , मध्यमं लेव b, मध्यमं लेव  $r^2 r^6 r^7$ , मध्यं लेव fk.—  
पार्विषस्तेव  $hm^1 r$ , पार्विषेव लेव  $br^5 r^7$ , पार्विषे लेव f, पार्विषे लेव k.—The end of the  
varga is here marked by १५ in  $hdm^2 m^3 bsk$ .

<sup>a</sup> In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyam madhyamād evam avakṣyat?* <sup>b</sup> The last pāda recurs three times (v. 87<sup>b</sup>; vi. 94<sup>b</sup>; viii.  
62<sup>d</sup>), where I have printed *tathārūpam* as a possessive compound in agreement with *suktam*.  
Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his  
(Agni's) character appears here as such.'

## 16. How to ascertain the deity of a stanza, &amp;c.

77. Such (a prayer) as 'Thou art invoked to drink'<sup>a</sup> is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity <sup>b</sup>.

हृयसे पीतये चेति hm<sup>1</sup>sk, भूयसे वीतये चेति r, ऊयसे नीतये चेतद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—वैश्युते न तदस्मि हि hm<sup>1</sup>r, वैश्युते नेत्रतस्मिह r<sup>2</sup>r<sup>5</sup>, वैश्युते नेत्रतस्मिह fk.—चाच स्वाद् hm<sup>1</sup>r, अतिच्छिद् r<sup>5</sup>r<sup>7</sup>, अतिच्छिद् fk.—पृथक् पृथक् hm<sup>1</sup>r, सुतौ सुतौ skr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—The whole of *varga* 16 (77-82) is omitted in b.

<sup>a</sup> The words *hūyase pītaye ca* are intended to represent the actual words of the text in i. 19. <sup>b</sup> *gopīthāya pra hūyase.* <sup>b</sup> That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity <sup>a</sup> of a stanza, of a hemistich, of a verse? As in the Nivid to Savitṛ <sup>b</sup> the activity (of the god) is praised by the (statement of his) activity <sup>c</sup>,

ज्ञायेत् fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ज्ञायते k, जायेत् hm<sup>1</sup>r.—कर्म कर्मणा hm<sup>1</sup>rfk, सूर्यकर्मणा r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. <sup>b</sup> RV. i. 24. 3: 'To thee, O god Savitṛ, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvītram.* <sup>c</sup> See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'<sup>a</sup>, and as (in the stanzas) 'May Mitra be gracious to us' (*sām no mitrah*: i. 90. 9), 'May Varuna be our protector' (*Varuṇah prāvītā bhuvat*: i. 23. 6)<sup>b</sup>,

दोरग्नी धनुर्वोङ्डानङ्गान् आशुः hm<sup>1</sup>r, दिग्घनवाग् लाद्वानासुप् fk.—सप्तिः पुरंधिया hm<sup>1</sup>f, सप्तिपुरं धियाः r, सप्ति तथैव च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शन्मोमित्रीया hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वनोमित्रीया fk, वरुणमित्रीया r.

<sup>a</sup> This line is quoted from VS. xxii. 22, the last two words *puramdhīr yosā* being changed, owing to the exigency of metre, to *purandhiyā*. It has already been alluded to in iii. 50. <sup>b</sup> That is, in these two stanzas Mitra and Varuna are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aibhir agne*: i. 14. 1)<sup>a</sup>—in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyena*) of the hymn.

Connected with words (*sabda*) containing two or more members (*pada*)<sup>b</sup>, there are two deities or many deities<sup>c</sup>.

परीक्षाकृत देवता:  $m^1$ , परीक्षाकृत देवता:  $hd^2$ , परीक्षणं तत्र देवता:  $r$ , परोक्षकृत संक्षयः  $r^5f^7$ , परीक्षाकृतसंभवः  $fk$ .—हिटेवज्ञदेवतम्  $hm^1fk$ , हिटेवज्ञदेवतम्  $r$ .

\* Already referred to above (iii. 51) in this connexion.

<sup>b</sup> That is, Devatā-

dvandas imply the praise of two or more gods.

<sup>c</sup> *Dridaina-bahudainatam* seems to

be an abbreviated compound, for *dvidaivata-bohudaivatam*.

81. A divinity not associated in praise<sup>a</sup> (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere<sup>b</sup>.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संख्यतवत् h̄d, समुत्त यत् f, संख्यत्सत् k (cp. the v.r. in iii. 48).—दिदैवते hd, दिदैवतं m<sup>1</sup>, दिदैवते rfsk.—81<sup>ab</sup> is possibly an early interpolation, as it is almost identical with 48<sup>ab</sup>, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half slokas.

<sup>a</sup> I take the *sam* to be significant here (which it does not seem to be in iii. 48 owing to the mention of dual divinities in the preceding line). <sup>b</sup> That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where *Vishnu* only is praised, but the dual *vām* occurs. Here it may be gathered that *Indra* is associated with *Vishnu*, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhaktastuti*)<sup>a</sup>; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvat*)<sup>b</sup>.

In benedictions (*āśirvādeṣu*), in (enumerations of) technical names (*samjnāsu*), in leading ritual forms (*karma-saṁsthāsu*), many deities are in the plural (*bahuvat*) where two-membered (deities : *dvipade*) are associated in praise <sup>c</sup>.

विमत्तः० hrsk (cp. v. r. in iii. 41; Nirukta vii. 8 has विमत्तिः०).—बङ्गस्वरुपस्त्र hm<sup>1</sup>r,  
बङ्गस्वरुपस्त्र r<sup>5</sup>r<sup>7</sup>, बङ्गस्वरुपस्त्र sk.—यत् frkr<sup>5</sup>r<sup>7</sup>, तत् hm<sup>1</sup>r.—संकासु hdm<sup>1</sup>, स्कासु  
r, शोषु f, शोषु k.—स्कासु hm<sup>1</sup>fr, स्कासु k.—ह hm<sup>1</sup>sk, हि r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—बङ्गवद्धन्ह hdn,

बङ्गवत्तम् m<sup>1</sup>, बङ्गवाच् fk, बङ्गवाच्च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—हिपदे यच संसुति hr<sup>3</sup>m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्विष्टूर्णै  
यच संसुतौ r, द्विष्टै यच संसुतौ fk.—82<sup>a,b</sup> is identical with v. 93<sup>a,b</sup>.—82 is repeated  
in m<sup>1</sup> after 154.—The end of the *varga* is here marked by 96 in hdm<sup>1</sup>fk.

\* See the definition of *vibhakta-stuti* above, iii. 41.

<sup>b</sup> I take *bahuṣu* to be parallel to *doidavate*, and *abahuvat* to *ekavat*. <sup>c</sup> The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in 82<sup>a,b</sup>. That line may also be an early interpolation as it recurs at v. 93.

### 17. Story of the R̄bhūs and Tvaṣṭr.

83. In former times<sup>a</sup> there were three sons of Sudhanvan, son of Angiras, (viz.) R̄bhu, Vibhvan, and Vāja<sup>b</sup>; and they became pupils of Tvaṣṭr.

The reading of 83<sup>a,b</sup> in the text is that of h m<sup>1</sup>r, आससुधन्वनः पुचास्त्रय अङ्गिरसच  
ये r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, आस सौधन्वनः पुचास्त्रय आंगिरसच ये fk, अयत्सुयधनपुचास्त्रयस्मिरसच  
ये b.—वाजस्च h m<sup>1</sup>r, वायुश्च bfkr<sup>2</sup>.—तद्वृत्तं तेभवन् hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ते लदुरेव च r.

<sup>a</sup> The following story about the R̄bhūs making the cup of Tvaṣṭr into four is related as an introduction to the R̄bhu hymn i. 20. <sup>b</sup> Cp. Nirukta xi. 16 (on RV. i. 110. 4): *rbhur vibhvā vāja iti sudhanvana āngirasasya trayah putrā babhūvuh*.

84. Tvaṣṭr instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them<sup>a</sup>.

\* That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons.  
B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततश्चक्रं h m<sup>1</sup>r, ते ततश्चक्षद् b, ततश्चस्तस्तश्चद् f, ततश्चतश्चये तद्वृत्तं r<sup>5</sup>r<sup>7</sup>.—  
तु hdm<sup>1</sup>, च bfkr.—85<sup>a,b</sup> comes after 89<sup>a,b</sup> in r.—धेनुं सवर्कुषां m<sup>1</sup>r (सवर्<sup>a</sup> and सवर्<sup>b</sup> r),  
धेनुं सर्वद्वयां fk, धेनुं सर्वद्वयां b.—अमृतं r, अमरें (शवर्) bfkr, (०कुः) सृतिः m<sup>1</sup>.—85<sup>c,d</sup>—  
89<sup>a,b</sup> in Bm<sup>1</sup> only.

B 86. of Br̄haspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods<sup>a</sup>.

वृहस्तिरथाश्चिभां <sup>m<sup>1</sup></sup>, वृहस्तयेऽश्चिभां br, वृहस्ते श्चिभां f, वृहस्तश्चिभां k.—  
चिवम्पुरम् r, चिवंपुरम् fk, चुवंपुरम् b, सवंपुरम् m<sup>1</sup>.—इद्राय च हरी br, अ इद्राय  
हरी m<sup>1</sup>, इद्राय हरि fk.—देवप्रहितेना० bfkr, देहप्रहितेना० m<sup>1</sup>.

\* That is, the four cups which they made out of Tvaṣṭṛ's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four)': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)<sup>a</sup>, they fashioned the (four) cups as had been said, gladdened by him b.

एकं च समभिल्लुते b, एकं च समभिल्लुते kr, एवं च समं f, एवं श्मीभिरल्लुते m<sup>1</sup>.—  
ज्येष्ठ आहोत्थो दिवि m<sup>1</sup>, ज्येषु आहोत्थो दिवि b, ज्येष्ठ आहोत्थो दिवि f, ज्येष्ठ शाश्वि-  
त्त्वाह च r.—उक्ता m<sup>1</sup>fr, उक्ता k, उक्ता b.—तेन m<sup>1</sup>, तत्र r, त b, न — fk.—The  
end of the *varga* is here marked by १७ in m<sup>1</sup>f, by १६ in b (because the sixteenth *varga*  
is omitted).

\* Where the eldest R̄bhu recommends the making of two, the second, of three, and the youngest, of four.      b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

### 18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭṛ, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the R̄bhus)<sup>a</sup>.

चेत् bfk, येव r.—देवदेवः m<sup>1</sup>b, देवदेव kfr.—०मन्त्रय अमृ० m<sup>1</sup>, ०मन्त्रय मृ० fk,  
०मन्त्रामृ० b, ०मन्त्रय चामृ० r.

<sup>a</sup> Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last<sup>a</sup>.

In the third pressing (*savana*) a share is prescribed for them (*tesām*)<sup>b</sup> with those (All-gods)<sup>c</sup>.

आदान्तयोर् bfk, आदान्तयो r, आदान्तयोर् m<sup>1</sup>.—बङ्गवत्सुवः f, बङ्गवत्सवः r, बङ्ग-  
वत्सुतः b, बङ्गवत्सुतः m<sup>1</sup> (cp. Nirukta xi. 16 : बङ्गवत्सिगमाः).

\* That is, these three deities are mentioned either as *r̄bhavaḥ* or *vājāḥ*, but not in the plural form of Vibhvan; cp. Nirukta xi. 16: *tesām prathamottamābhāyāmī bahuvan nigamā bhavanti, na madhyamena*. Roth, in his Erläuterungen, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt siud, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūnti*) hymns in the ten books (of the RV.) with the plural (*bahuvacanena*) of R̥bhu and praise in connexion (*samstava*) with the cup (*camasa*).'<sup>a</sup> The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vibhu* or *vibhū* only, not *vibhvan*, is used.

<sup>b</sup> Cp. RV. i. 20. 8: *abhajanta bhāgaṇ devēṣu yañīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16.

<sup>c</sup> The word *taih* would refer to *śravān devān* (= *viśvān devān*) in B (88<sup>a</sup>), but to *viśvesām* (85<sup>a</sup>) in A, as 85<sup>cd</sup>-89<sup>ab</sup> are omitted in the latter.

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90. And Indra drank Soma with them<sup>a</sup> (the R̥bhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows<sup>a</sup> and consists of eight stanzas, is their praise.

सवने सह m<sup>1</sup>fkr, सवने: सह h<sup>1</sup>.—इदं सूक्तं hm<sup>1</sup>bfk, इद्धमूलं r.—स्थम् hr<sup>3</sup>m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अथम् bfkr.—अष्टकं hr<sup>3</sup>m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, अष्टकं f, अष्टकं k, आर्मवं r.

<sup>a</sup> That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'pratiyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third<sup>a</sup> (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranyapāṇīm*: i. 22. 5-8) are addressed to Savitṛ.

ऋदिरश्विनौ hm<sup>1</sup>r, ॐदितोऽश्विनौ fk br<sup>6</sup>r<sup>7</sup>.—सावित्र्यस्तस्माद्योत्तराः hm<sup>1</sup>r<sup>3</sup>, सावित्र्यस्तस्माद्यत उत्तराः r<sup>5</sup>r<sup>7</sup>, सावित्री तिस्मस्माद्यत उत्तराः br, [सा]वित्रीलिङ्गस्माद्यन्त उत्तराः fk. The Sarvānukramanī has both सावित्र्यः and चतुर्तः; cp. Sadguru-nisaya.

<sup>a</sup> That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One<sup>a</sup> (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrāṇī and Varuṇāṇī and Agnayī, are praised separately.

एकामेद्वै तु देवीगां hdm<sup>1</sup>, एकामेद्वै तु देवाणां r, एकामेद्वै च देवीगां r<sup>5</sup>r<sup>7</sup>, एकामी द्वै च देवीगां b, एकास्ते देवदेवाणां fk. There is this marginal note in h: *mantra-liṅga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अपेद्वै देवीगामेका. The Sarvānukramanī has आपेद्वै द्वै देवीगामेका.—द्वादशां b, द्वादशां fk, द्वादशो hdm<sup>1</sup>r.—अप्रायी

$r^2r^5r^7$ , च आपेथी *hdr*, आपेथी  $m^1$ , वापायी *fk*, वापायां *b* (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक्  $hm^1r$ , ता॒ः पृथक्  
 $br^2r^5r^7$ .—The end of the *varga* is here marked by १८ in *bf*, not in  $hm^1m^2m^3dk$ .

\* We have to choose here between an actual mistake in the text (which ought to state that ९, १० are addressed to Agni, and ११ to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. १३<sup>a</sup>, the latter is perhaps the more probable assumption.

### 19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇī.

93. And two (stanzas, १३, १४, praise) Heaven and Earth; the stanza ‘Soft’ (*syonā*: १५) should be held to be addressed to Earth. The (stanza) ‘From thence’ (*atah*: १६) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (१७-२१)<sup>a</sup> is addressed to Viṣṇu.

दे॑ च स्वात् *hdr*, मही॑ दे॑ *b*, मही॑ *f*.—स्वोनेत्यृक् *h*, स्वोनेतुक्  $m^1$ , स्वोनेति॑ *f*, स्वोनेत् *b*,  
स्वोनादिस् *r*.—पार्थिवी॑ सृता॑ *hfr^5*, पृथिवी॑ सृताः॑ *b*, लैव पार्थिवी॑ *r*.—देवानां॑ वात  
इत्येषा॑ *hrbfk*, अतो॑ देवा॑ इति॑ देवी॑  $r^1r^4r^6$ .

<sup>a</sup> Owing to the *vā*, १६ is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) ‘Mighty’ (*tivrāh*: i. २३. १); for the two, Indra-Vāyu, there is a couplet (२, ३); after that there is a triplet to Mitra-Varuṇa (४-६), also (one) for Indra accompanied by the Maruts (७-९);

द्वाभ्यां॑  $hr^1r^3r^4$ , ताभ्यां॑ *bfr^2r^5*.—परम्॑ *hdr*, परः॑ *bfk*.—तृचो॑  $r^3r^5r^7$ , चिचो॑ *hbfk*,

95. (then) a triplet for the All-gods (१०-१२) and a triplet for Pūṣan Āghṛṇī (१३-१५).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇī*: a skin full of curds<sup>a</sup>.

तृचो॑  $r^3r^4r^6m^1r^5$ , चिचो॑ *hbfk*.—आघृणये॑ तृचः॑ *r*, आघृणयेति॑ च॑ *bfkr^2*, आघृणिति॑  
स्त्रृचः॑  $hm^1r^3$ .—आसत्तो॑ *b*, आसत्तो॑  $m^1fr$ , आशत्तो॑ *k*.—दध्न॑ *f*, दध्नः॑ *r*, दनधा॑ *b*.—पूर्ण॑  
दृती॑ रथ॑ *fk*, पूर्ण॑ दृती॑ रथ॑ *b*, पूर्ण॑ दृती॑ रथ॑ *r*, पूर्ण॑ दृतः॑ रथ॑  $r^5r^7$ .—The four lines ९५<sup>c,d</sup>  
to १७<sup>a,b</sup> are wanting in A.

\* *Aghṛṇī* is explained by Yāska, Nirukta v. 9, simply as *āgata-hṛṇī*, the meaning of *hṛṇī* not being stated.

B 96. Therefore (*tat*) he is praised as Ā-ghṛṇī; hence he is lauded (*ribhyate*) by singers (*kīrī*)<sup>a</sup>. For as their skin (*drti*) is full of mead, the suppliant (*arthin*) also approaches the Aśvins (in the same way)<sup>b</sup>.

आनृणिस् m<sup>1</sup>fk, आघृणीस् b, आहणिस् r.—तसुतः m<sup>1</sup>, तसुषः fkb, तसुतः r.—कीरिभी  
रिभते m<sup>1</sup>, गीरिभी रिभते fr<sup>2</sup>b, गीरिभि रिभते k, स गोभि रिभते r.—ततः m<sup>1</sup>bfkr<sup>2</sup>,  
थतः r.—पूर्णैः r, पूर्णः fk, पूर्णं b.—दृतिर् r, दृतिम् fm<sup>1</sup>, दृतीम् b, दितिम् kr<sup>2</sup>.—चर्येति  
m<sup>1</sup>, चर्येति fkr<sup>2</sup>, आर्याति b, असौति r.

<sup>a</sup> *Kīrī*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but m<sup>1</sup>. It is one of the *stotṛnāmāni* in Naighantuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣā ribhyate vasiṣṭhaiḥ*. Cp. Geldner, *Vedische Studien*, iii. p. 176. <sup>b</sup> That is, Pūṣan, having a skin (*ghṛṇī* = *drti*) filled with curds on his ear, is prayed to as the Aśvins are who have a skin (*drti*) filled with mead on their ear.

B 97. The skin itself appears in (the passage) ‘Refresh the track with mead’<sup>a</sup> (*ā vartanī madhunā*: iv. 45, 3<sup>c</sup>).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23<sup>a,b</sup>); the last in addition to the (preceding) half (23<sup>c,d</sup>, 24) has Agni as its deity.

आ वर्तनीं bfr, आ वर्तनीं m<sup>1</sup>, आ वर्तनीं k.—इतेरिष्व m<sup>1</sup>skr, इतेरिष्व b.—चर्यधा-  
न्ध्या० bfkr<sup>2</sup>r<sup>5</sup>, चर्यधान्ध्या० hr<sup>3</sup> (चर्यधान्धर्या० Savānukramanī). I have here assumed  
a corruption by the transposition of *i* and *e* in दृतेरिष्व for दृतेरिष्व (cp. R, note <sup>6</sup>), as the  
former reading seems to make no possible sense.—The end of the *varga* is here marked  
by १७ in hd m<sup>1</sup>bfk. The numbering is thus resumed after the omission of १७ and १८  
in hd, where these three *vargas* (17-19) have an aggregate of nine ślokas only.

<sup>a</sup> That is, in the fourth pāda of x. 45. 3: *drtiṇi vahethe madhumantam aśvīnā*.

## 20. Deities of RV. i. 24-30.

98. But (in) ‘Of whom now’ (*kasya nūnam*: i. 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitṛ (3-5), ‘Bestowed by the gods’ (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to Bhaga.

What follows (6-15), as well as (the next hymn) ‘Whatever’ (*yac cit*: i. 25), is addressed to Varuna.

कांचाद्यामिष्वी चक्रक् hdm<sup>1</sup>, कांचाद्या आमिष्वृक् r, कांचाद्यामिष्वृक् h, कांचाद्या समे चक्रक् fk.—परं हि यस्त्र hm<sup>1</sup>r<sup>3</sup>, परं यस्त्र b, परं स्त्र fk, परं यदिति r.

99. ‘Do thou put on’ (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza ‘Thou that knowest lauds’ (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) ‘Obeisance’ (*namah*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युत्तमः b, वैश्वदेव्यमन्तमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), ‘Where’ (*yatra*: i. 28. 1–4), are (in) praise of Indra and the Mortar, (so) think Yāska<sup>a</sup> and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यत्तेति fk<sup>1</sup>r<sup>7</sup>, यत्तिति b, यत्तेती० hm<sup>1</sup>, यास्त्रेत्त्र० r.—० छ्रोलूखलयो hm<sup>1</sup>, चैछ्रोलूख-  
लयो० r, मुस्त्रोलूखलय० bfkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā, Ṣadguruśiṣya*).

101. ‘If indeed’ (*yac cid dhi*: i. 28. 5)<sup>a</sup> are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also<sup>b</sup>; the last (stanza) lauds the skin used in pressing (*adhiśavaṇīya*) or Soma<sup>c</sup>.

चर्माधिषवणीयं वा ldr (Ṣadguruśiṣya, Sāyaṇa), चर्माधिषवणीये (वा ?) r<sup>5</sup>, हे चर्म-  
स्थधिषवणे० b, हे चर्मस्थधिषवणे० fk.—सोमं वास्त्रा प्रशंसति hm<sup>1</sup>r (Ṣadguruśiṣya, Sāyaṇa),  
सोमोपास्त्रा प्रशंसति bk, सोमपात्रा प्र० f.

<sup>a</sup> Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it. <sup>b</sup> According to a marginal note in h, *tu* has here the sense of *ca*: *tu cārthe: tena colūkhala-samuccayāḥ: mantra-liṅga-saṃvādāt*. The Sarvānukramaṇī has *yac cid dhy autukhalayau, pare* (7, 8) *mausalyau ca*. <sup>c</sup> There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandra or the skin is stated to be lauded: *prajāpater hariścandrasya gnyā carmapraśamsā vā*. This is based on the combined statements of the Br̥haddevatā (omitting Soma) and the Devatānukramaṇī: see Ṣadguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101<sup>cd</sup> is quoted by both Ṣadguruśiṣya and Sāyaṇa on RV. i. 28.

102. ‘What though, O True One’ (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*<sup>a</sup>: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्येत्य० MSS. and r.—चाश्विना तुचात्<sup>m1</sup>, चाश्विना तुचात् r, आश्विना तुचात् hskh, आश्विनं तुचम् r.—आश्विनादुन्नरः hr, अश्विनादुन्नरः m<sup>1</sup>, आश्विनेत्युन्नरं bfr<sup>5</sup>r<sup>7</sup>, आश्विने सुन्नरं sk.—कल्प उषसस् hd, कल्प औषस्यः r<sup>5</sup>r<sup>7</sup>, कल्प औषसस् b, कल्प औषोषसस् sk, लन्त्य उषस्यस् r. The Sarvānukrāmanī has the form उषस् here: परौ तुचावाश्विनो-

—The end of the *varga* is here marked by 20 in m<sup>1</sup> bsk.

<sup>a</sup> Confusion has been caused in the readings of the MSS. owing to the pratīka of the triplet being *āśvinau* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratīka *āśvinau* is here represented by *āśvinā*, which I have preferred to read before *त्रितीय*, as it is better that *uttarāḥ* should be immediately preceded by its ablative.

## 21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)<sup>a</sup> rejoiced in mind gave to Śunahṣepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्वं bsk.

<sup>a</sup> Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object<sup>a</sup> (*arthavāda*).

यत्त्वं hr<sup>3</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यत्तम् b, सूक्ष्मम् r.—ऐन्द्रे च hr, ऐ एतद्वे द्वे b, एन्द्रे द्वे f.—च्छते रथवादं hrb, च्छते रथवादं m<sup>1</sup>, छते रथवादं sk.—०द्रस्येति तु hr, ०द्रस्यात्मि b, ०द्रस्य श sk.

\* That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yasyāñ* (*devatāyāñ*) *vadaty artha-vādān*.

105. (In) 'I invoke' (*hvayāmi*: i. 35) one verse (1<sup>a</sup>) is to Agni, the next (1<sup>b</sup>) is addressed to Mitra-Varuna, the third (1<sup>c</sup>) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पाटोऽपये r, पादे यथो h, पाटो भेदो m<sup>1</sup>, याद् यये b, पादे स्ताप fk.—तृतीयो राचिमस्तावः hdt, तृतीये राचिमस्तावः m<sup>1</sup>, राचि सुता तृतीयेन b, राचि: सुता तृतीयेन r, राचि सुता तृतीयः। न f.—मुक्तं सविच्छम् hr, सविच्छं मुक्तं bsk.

106. These five hymns (31-35)<sup>a</sup> the sage, the son of Angiras<sup>b</sup>, after he had seen them, sang, on gaining the position of Hiranyastūpa and eternal friendship with Indra.

पर्वतानि  $hdm^1$ , पर्वतामाति  $bfskr.$ —इदा  $hml^1 r^3 bfskr^2$ ; इदा  $r$ .—प्राण  $hr$ , प्राणः  $bfskr^1$ .

<sup>2</sup> Cb. Āśānukramatī i. II.

<sup>b</sup> Loc. cit., *anjirastāḥ svatāḥ*.

<sup>107.</sup> 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37-39) following this (beginning) 'Springing' (*krītam*: i. 37) are to the Maruts<sup>a</sup>. 'Stand up' (*u' tishtha*: i. 40) is addressed to Brāhmaṇapaspati. 'Whom they protect' (*yam rakṣanti*, i. 41) is (composed of) three triplets:

शारुहं hri, मरुहं f. ऋत् k.—क्षीरं hdm<sup>1</sup>, क्षीरं r, क्षीरां sk, क्षीरे r<sup>2</sup>, कूला b.—  
 उत्तिष्ठ B, मृतमद् hm<sup>3</sup>.—I have preferred the former reading because the Sarvanya-  
 kramam has उत्तिष्ठ... ब्राह्मणस्यथम्.—The end of the *varga* is here marked by २५  
 in *haṁsk*, by २७ in b.

<sup>3</sup> The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramanī has *krīlam*, *wārutam hi*, that is, 'krīlam (i. 37), as well as, the 'two following, is addressed to the Maruts' (*hi* by the paribhāṣā meaning 'three').

22. Deities of RV. i. 41-47.

108. (the first, 1-3, and the third, 7-9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4-6) has the Ādityas for its divinities. ‘Shorten, O Pūṣan’ (*sam pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1-6), the third, however, not exclusively.

पौष्टि सं पूष्टिद्वारा<sup>a</sup> hm<sup>3</sup>, पौष्टि सं पूष्टिद्वारा<sup>b</sup>, पौष्टि सं रीहुय पद्धादिति  
c, पौष्टि सं रीहुय पद्धादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuna, and the All-gods.

B It has already been said before<sup>a</sup> by the seer<sup>b</sup> that without an authoritative statement (*ādeśa*) the divinity

वद्येनात् hm<sup>1</sup>r, वद्येनात् B.—संक्षवः hfk, संक्षृष्टः b, संक्षवः r.—उत्तमवर्षिणा r, उत्तमवर्षिणा bsk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 10<sup>gad</sup>-III are wanting in A; m<sup>1</sup> has them as well as B.

<sup>a</sup> In iii. 39: *ādeśād daivatam jñeyam . . . na śakyam lingato . . . jñātum.* <sup>b</sup> That is, by Saunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*linga*): yet in some places (*kvacit*) it (the deity) is stated <sup>a</sup>: (thus) in ‘Thou, O Agni’ (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time <sup>b</sup> (with Agni).

संस्रुताः fkb, इति च स्रुताः r.

<sup>a</sup> This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*lingāt*). <sup>b</sup> These names all occur in i. 45. 1; but the Sarvānukramaṇī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). ‘O Agni’ (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragātha couplet <sup>a</sup> the Aśvins are (here) <sup>b</sup> praised with Dawn who bears her characteristic mark (*linga-bhāj*)<sup>c</sup>. ‘Here is Soma, O bounteous ones’ (*ayam somah sudānavah*: i. 45. 10<sup>gad</sup>)<sup>d</sup>

तिस्रः सौम्यो bm<sup>1</sup>, तिस्रः सौम्यो fk, तुच्छः सौम्यो r. The Sarvānukramaṇī has तुच्छः सौम्यो, but तुच्छः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.—य आपेये b, य अपेये r, य ये m<sup>1</sup>fk.—प्रगाथेनाश्विनी सूती r, प्रगाथेमे श्विनी b, प्रागाथिथि मे श्विनी सूती fk, प्रागाथातिमे धे श्विनी सूती m<sup>1</sup>.—शिङ्गभावा m<sup>1</sup>skr, शिङ्गभावो b.

<sup>a</sup> That is, a couplet consisting of a *bṛhatī* and a *satobṛhatī*. <sup>b</sup> That is, in i. 44. 1, 2; cp. Sarvānukramaṇī: *ādyo dvyco 'svy-uṣasām ca*. <sup>c</sup> That is, she is mentioned by name (as well as the Aśvins and Agni). <sup>d</sup> As his *pratika* seems to be necessary, and 111<sup>ab</sup> looks as if it had been known to the author of the Sarvānukramaṇī (see critical note on *tisrah* and note <sup>b</sup>), the *śloka* is probably genuine.

112. is a hemistich which has the gods for its deities <sup>a</sup>. The two following (hymns, beginning) ‘She here’ (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska<sup>b</sup> thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

<sup>112<sup>c,d</sup></sup> is wanting in A and m<sup>1</sup>.—यास्को r, यास्की b, स्का fsk.—The end of the *varga* is here marked by २२ in bsk, after the next line (113<sup>b</sup>) in m<sup>1</sup>, not at all in hd.

\* Cp. Sāyaṇa, Introduction to i. 45: *ayam soma ity ardharco devadevalyah*; Sarvānukramaṇī: *ardharco 'ntyo daivah*.      <sup>b</sup> In Nirukta v. 24, where *ādityah* occurs in the explanation of RV. i. 46. 4.

### 23. RV. i. 48-60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuna<sup>a</sup> connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)<sup>b</sup>.

सहौषे hdm<sup>1</sup>, सहौषसे bskr.—संसुतः bsk, संसुतम् hm<sup>1</sup>r.

\* There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6.      <sup>b</sup> Cp. Sarvānukramaṇī: *antyas t̄co rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease<sup>a</sup>, while in a hemistich<sup>b</sup> (of the last stanza) there is hostility to foes<sup>c</sup>.

Among the Śatarcins is Savya<sup>d</sup> who is a form of Indra (*aindra*).

रोगपनुतिर् b, रोगपनुतिर् r<sup>5</sup>, रोगपनुच्चि r<sup>3</sup>, रोगपनुत्तिम् m<sup>1</sup>, रोगोपनुत्तिर् f, रोगोपनुच्छिम् h, रोगोपनुयन् r.—द्विष्टुष r, द्विष्टुषेष hm<sup>1</sup>bsk, (अर्धवेद् तु) द्विष्टुषेष r<sup>5</sup>.—ऐश्वर्यः सब्बः hdr, ऐश्वर्य सब्ब m<sup>1</sup>, ऐश्वर्यस्त्र r<sup>5</sup>, एंद्र सत्य b, व्य इसत्य f, व्यवी षत्य k.

\* Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नवेति मन्त्रोऽयं सौरः पापप्रणाशनः ।  
रोगध्वस्य विषध्वस्य मुक्तिसुक्तिफलप्रदः ॥

<sup>a</sup> The second hemistich according to Rgvibhāna i. 19. 4: *uttamas tasya cārdharco dvīṣaddveṣa iti smṛtah*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcāḥ śatruघnahāś ca*.

<sup>b</sup> The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tīṣyordhvamahasa* (*ādityena sahiyāś &c.*).      <sup>d</sup> Savya being the seer of the group of seven hymns i. 51-57 (see Ārṣānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son<sup>a</sup>, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm<sup>1</sup>, इक्षितो b, इक्षंतो fk, इक्ष्यतो r.—वच्चेष्व hm<sup>1</sup>, वच्चेष्व r, अच्चेष्व ज्ञ fk, वच्चयो ध t—भूत्वर्पेर् A, भूत्वर्पे m<sup>1</sup>, भूत्वर्पिर् r, भूत्वर्पे fk.

<sup>a</sup> Cp. Sarvānukramanī : *angirā īndratulyaṇi putram ichann abhyudhyāyat: savya īndra evāsyā putro jāyata.*

116 Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyma*)<sup>a</sup>.

चुद्रसूक्तमहासूक्ता hr<sup>1</sup>fk, Sarvānukramanī, चुद्रसूक्ता m<sup>1</sup>, Ārsānukramanī, Sarvānukramanī, r r.—अच्चये hr, Sarvānukramanī, अन्ते b, अच्चे fk.—मध्यमा: hm<sup>1</sup> tbfk, Ārsānukramanī. माध्यमा: Sarvānukramanī, AGS. iii. 4. 2 (शतर्चिनो माध्यमा: ... चुद्रसूक्ता महासूक्ता:).

<sup>a</sup> Cp. Sarvānukramanī, Introduction ii. 2 (शतर्चिन आद्ये भगद्गलः तत्त्वे चुद्रसूक्तमहासूक्तमध्यमेषु माध्यमाः); Ārsānukramanī i. 2; ii. 1, x. 1: cp. BD., vol. i, p. 146, rec. Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' ('vṛyūk': i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' ('vahnim': i. 60), is addressed to Agni.

कुचिद्यन्तु hm<sup>1</sup>r, न विद्यतु b, न विद्यतु f, न विद्यतु k.—वह्निमाप्तेयमुत्तरस्त्रियः fkr<sup>2</sup> t<sup>5</sup> t<sup>7</sup>, अपर्यंतु ततः परम् r.—११<sup>ed</sup> and ११<sup>ab</sup> are wanting in hd.—The end of the *varga* is here marked by २३ in bfk, after the next line in m<sup>1</sup>.

#### 24. RV. i. 61-73. Eleven Khilas. RV. i. 74-83.

118. Then (come) three (61-63), 'To him' (*asmui*: i. 61), addressed to Indra; 'For the manly host' (*vrṣne śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*saśvid dhi vām*)

ऐद्राण्यस्मै ततस्त्रीणि m<sup>1</sup>r, ऐद्राण्यस्मा त्रीणि t, ऐद्राण्यस्मा इत्तिणि fk.—शथ्युष्मि दामिति hm<sup>1</sup>r, शथ्यदिनानि तु f, शथ्यदिनानि तु bk, षड् द्वैपदानि तु r<sup>5</sup>t<sup>7</sup>.

119. are ten addressed to the Aśvins<sup>a</sup>; (the hymn) ‘These’ (*imāni* : viii. 59)<sup>b</sup> is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparna hymns<sup>c</sup> are praised incidentally (*nipātastutisū*).

इशाच्चिनानीमानीति r̄sk, इशाच्चिनानीमानीती० hd, इशाच्चिनानमानीती० m<sup>1</sup>, इशाच्चिनानीमानि b.—रद्ध्रावशयोः सुतिः r, रद्ध्रावशयोः सुतिः hd, रद्ध्रोषुस्तयोः स्थितिः m<sup>1</sup>, तदिद्ध्रावशयं विदुः sk b (cp. Sarvānukramaṇī on viii. 59: ऐद्ध्रावशयम्). Instead of this line r<sup>5</sup>r<sup>7</sup> read:

उपान्यं सप्तमे धर्वं न मेचावशयं विदुः ।

—सौपर्णीयासु hbfk, सूपर्णीयासु m<sup>1</sup>.—या: काच्चिन् hr<sup>3</sup>bfr<sup>5</sup>r<sup>7</sup>, साक्षाच्च k, काच्चिन् r.—निपात० hr, निपाता b, नियाता k, निपाता: fr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vālakhilya hymn of the RV. (viii. 59), the seer of which, according to the Sarvānukramaṇī, is Sauparṇa and the deity Indra-Varuṇa. This collection is spoken of in the Rgvidhāna i. 20. 3 as ‘the eleven purifying Sauparṇa hymns’ (*sauparṇāni pavitrāni sūktānī kādaśa*). Of the ten Aśvin hymns we know only the pratikas of two, viz. śāśvad dhi vām (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Sāyaṇa on AB. viii. 10. 4); cp. Meyer, Rgvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being śāśvan nāśayā yuvayor mahitvam. The second has seven stanzas, and begins with the line *pra dhāravantu madhuno ghṛtasya*. <sup>b</sup> The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508. <sup>c</sup> I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuna, are mentioned in these eleven Sauparṇa hymns are only incidental (*nipātīni*, not *sūktabbhāj* or *rgbhāj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74–79), ‘Going forth’ (*upaprayantah*: i. 74. 1), are addressed to Agni; but the triplet ‘With golden locks, of air’ (*hiranyakeśo rajasaḥ*: i. 79. 1–3) is (addressed) to the middle Agni.

मूलाचि आ० r, मूलाच्या० hm<sup>1</sup>b, मूलानामा० fk.

121. Now ‘Thus’ (*ithā*: i. 80. 1) are five (80–84) addressed to Indra; in the (stanza) ‘Whatever’ (*yām*: i. 80. 16) Dadhyāc, Manu, and Atharvan are incidentally mentioned<sup>a</sup>. Then ‘They who forth’ (*pra ye*: i. 85. 1) are addressed to the Maruts,

इत्येति hd, इक्षेति b, इच्छेति fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्येति r.—निपातिताः bfkr, निपातिः hm<sup>1</sup>.—प्र ये ततः hrf, प्र येत्ततः k, यथे ततः b, प्रयत्नतः m<sup>1</sup>.

\* This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyāḥ . . . atharvā . . . manuḥ . . . teṣāṁ nipāto bhavaty aindruvāṁ rci.*

122. being four (85-88). ‘To us’ (*ā nah*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two<sup>a</sup> (stanzas here) are regarded as (in) praise of the gods (in general), both ‘To us, the auspicious’ (*ā no bhadrāḥ*: i. 89. 1), ‘Of the gods’ (*devānām*: i. 89. 2), and again ‘What is auspicious’ (*bhadram*: i. 89. 8) up to (*yāvat*) ‘A hundred’ (*satam*: i. 89. 9)<sup>b</sup>.

चत्वार्था चो hbr, चत्वार्थापी fkr<sup>2</sup>.—वैश्वदेवे hm<sup>1</sup>, वैश्वदेवे r, वैश्वदेवे k, वैश्वदेवे fb, इति सूक्ते r<sup>1</sup>r<sup>4</sup>r<sup>8</sup>r<sup>2</sup>.—द्वे देवानां सुतिर्मते hd, द्वे देवानां सुतिर्मता r, द्वे (हे fk) देवानां सुतिर्मतः bfsk, देवानां सुतिर्मतरा r<sup>1</sup>r<sup>4</sup>r<sup>8</sup>r<sup>2</sup>, द्वे देवानां सुति विदुः m<sup>1</sup>.—भद्रं r, भद्रं hm<sup>1</sup>fk, भद्रं b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122<sup>cd</sup> and 123<sup>ab</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २४ in hbfk, but in m<sup>1</sup> after 123<sup>b</sup>.

<sup>a</sup> I supply *rcau* here, and take *punah* to indicate a repetition of *dve* (*rcau*).      <sup>b</sup> There is no reference to these four stanzas in the Sarvānukramaṇī.

## 25. RV. i. 90-93. Order of hymn-groups in Mandala i. 74-164.

123. In the triplet ‘The winds waft mead’ (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)<sup>a</sup> desired; but in the (stanza) ‘Aditi is Heaven’ (*aditir dyauḥ*: i. 89. 10) the majesty of Aditi is told.

तृष्णे br, तृष्णे fk, तृष्णस् hm<sup>1</sup>.—मध्यपीष्टते r, मध्यपीष्टते fk, मध्यपीष्टते b, मध्यमिष्टते hm<sup>1</sup>.—After 123<sup>ab</sup> r adds the following line (omitted in Am<sup>1</sup>bfk):

शाक्यर्था शं न इत्येषा वैश्वदेवो चक्षिष्यते ।

—मधिता० hm<sup>1</sup>r, कथते br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कथते fk.

\* That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. ‘Thou, Soma’ (*tvam̄ soma*: i. 91) is addressed to Soma; ‘These Dawns’ (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet ‘O Aśvins’ (*aśvinā*: i. 92. 16-18), to the Aśvins. ‘Agni and Soma’ (*agniṣomau*: i. 93) is (in) praise of Agni associated with Soma.

श्रीषम् b, श्रीषस्म् hm<sup>1</sup>r, एषस्म् fkr<sup>2</sup>, एधस्म् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोमस्ता० hdm<sup>1</sup>, च सोमस्ता० r, च सोमस्ता० fk, च सोमस्ता० b.

125. After Gotama (74–93) the son of Uśij (Kaksīvat comes: 116–126); after the seer Paruchepa (127–139) follows Kutsa (94–115); after Kutsa, Dirghatamas<sup>a</sup> (140–164): always (śāśvata) these two<sup>b</sup> (sets respectively); in this order (*evam*) is read (the text of the Rg-veda).

गोतमाद् hdr, गोतमाद् m<sup>1</sup>bfk, Anuvākānukramanī.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, 125<sup>ab</sup> reads as follows:

गोतमो नाम य च्छिः कुत्स आङ्गिरसः परः ।

—शश्वते द्वे एवमधीयते hm<sup>1</sup>r<sup>3</sup>, इति ते द्वे एवमधीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चेत्प्रथेतारस्त्वधीयते r<sup>5</sup>r<sup>7</sup>, चेत्प्रथेतारस्त्वधीयते b, सश्वत्रथेतारस्त्वधीयते f, सश्वत्रथेतारस्त्वधीयते k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk.

<sup>a</sup> That is, while the order of the Śākalas is Gotama, Kutsa, Kakṣīvat, Paruchepa, Dirghatamas, that laid down in the BD. is Gotama, Kakṣīvat, Paruchepa, Kutsa, Dirghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalas, as shown by the form in which this śloka appears in the Anuvākānukramanī (see BD., vol. i, p. 146): *kutsād dirghatamā ity esa tu bāskalakāḥ kramah*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. <sup>b</sup> Owing to the dual neuter I supply *sūktē*, that is, *ṛṣisūktē* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Rg-veda.

## 26. RV. i. 94–111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw ‘This’ (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas<sup>a</sup>.

A Three verses (8<sup>abc</sup>) of the stanza ‘Foremost, O Gods’ (*pūrvo devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

‘ जातवेदसं hm<sup>1</sup>r, जातवेदसं bfkr<sup>5</sup>r<sup>7</sup>.—षोक्षर्चम् hdm<sup>1</sup>, षोडशर्चं r, षोक्षर्चं f, षोलस्तर्थम् b.—126<sup>cd</sup> is found in hm<sup>1</sup>r, but is omitted in bfkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*) <sup>a</sup>.

The last hemistich (i. 94. 16<sup>c,d</sup>) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसुखं hd, तत्पूर्वसुखं m<sup>1</sup>r.—वा च hm<sup>1</sup>r, सुताप्रा r<sup>1</sup>l<sup>4</sup>, सुताप्रो r<sup>6</sup>.—तु वा च चक्षुं r<sup>5</sup>r<sup>7</sup>, चक्षुं च b (one syllable short), चक्षुं hm<sup>1</sup>rf (two syllables short).—पादेषु तुभिः fk, पादेषु सृभिः b, पादः सृतिभिः hm<sup>1</sup>r.—१२७<sup>a,b</sup> in hm<sup>1</sup>r (wanting in bfkr<sup>5</sup>r<sup>7</sup>). In r<sup>5</sup>r<sup>7</sup>, the four pādas of the triṣṭubh stanza १२६<sup>a,b</sup> and १२७<sup>c,d</sup> have been turned into four anuṣṭubh lines as follows:

इमं कुत्स आङ्गिरसो ददर्श जातवेदसम् ।  
पूर्वा देवाक्षतो देवाक्षिभिः पादेषु संसुताः ॥  
घोडश्चेच तथा सूक्ष्म चगाद चतुरित्यसी ।  
चक्षुं धर्घच्चेच तु वा चक्षुं चक्षुषोक्ताणां सुती गजः ॥

These MSS. also insert १२५<sup>c,d</sup> between the first and second of the above lines.

<sup>a</sup> There can be no doubt that १२६<sup>c,d</sup> and १२७<sup>a,b</sup> are a later addition of the A MSS., since they merely amplify १२७<sup>c,d</sup> which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. <sup>a</sup> In Bharadvāja, Gr̥tsamada, Vasiṣṭha <sup>b</sup>, Nodhas <sup>c</sup>, Agastya <sup>d</sup>, Vimada <sup>e</sup>, Nabhāka <sup>f</sup>, Kutsa <sup>g</sup> there are no similar (*saṃānadharmīṇah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

गोदर्का hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, गोदर्के bfkr.—बङ्गदेवतेषु hm<sup>1</sup>, देवतेषु dbr, दृष्टतेषु f.—द्विदेवेषु hbfk, द्विदेवेषु m<sup>1</sup>.—समानधर्मीषः hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>1</sup>, समानदेवधर्मीः r.

<sup>a</sup> In connexion with the last hemistich (the refrain of i. 94–96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined.

<sup>b</sup> The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. <sup>c</sup> Seer of i. 58–64: 58, 60–64 end with the same refrain.

<sup>d</sup> Seer of i. 166–168 which end with the same refrain. <sup>e</sup> Seer of i. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . . vīvakṣase*. <sup>f</sup> Seer of viii. 39–41, through the whole of which runs the refrain *nabbantām*

*anyake same.* The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramāṇī viii. 10; Sarvānukramāṇī), has the first syllable shortened owing to the metre. See of i. 94–98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. ‘Two unlike’ (*dve virūpe*: i. 95) is a hymn to Agni Auṣasa, ‘He in the ancient way’ (*sa pratnathā*: i. 96) is to Agni Dravinodas, ‘Of Vaiśvānara’ (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci<sup>a</sup>.

श्रीषसायायथे hd, श्रीषसापथे bsk, श्रीषसापथे m<sup>1</sup>.—द्रविणोदसेपथे hm<sup>1</sup>r, द्रवि-  
णोदशे वर्ष b, द्रविणोदशे वर fsk.—वैश्वानरस्तेति rsk, वैश्वानरस्तेति थे hdm<sup>3</sup>, omitted  
in b.—r has उत्तम् after वैश्वानरीयम्.—129<sup>c,d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sūyapa, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer<sup>a</sup>: the first hymn of these is ‘For Jātavedas’ (*jātaveduse*: i. 99). Śākapūni thinks that they increase by one<sup>b</sup> (in the number of their stanzas)<sup>c</sup>.

आतवेदस्य m<sup>1</sup> hr, आतवेदस्य sk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m<sup>1</sup>, सूक्तं सहस्रमेक  
k, सूक्तस्य सहस्रामक b.—काश्चपार्षे in<sup>1</sup>r (Sarvānukramāṇī), काश्चपार्षिं b, काश्चपा च्छवि  
sk.—130 is omitted in A. After 130 Mitra adds from one (r<sup>5</sup>) or two (r<sup>5</sup>r<sup>7</sup>) of his MSS.  
three lines not found in A or bsk r<sup>2</sup>:

द्वृचादा सहस्रांनं सूक्तं नानाविधं भवेत् ।  
नवनवतिः पञ्चसत्ता च्छवः सुः सचतुःशतम् ।  
नानादैवतमेकार्षं छन्दोभित्तिचमुत्पदम् ॥

<sup>a</sup> The text of the Sarvānukramāṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. <sup>b</sup> With the three interpolated lines in R cp. the ślokas in Śādguruśīya on Sarvānukramāṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramāṇī, p. 159. When Śādguruśīya states that ‘Saunaka himself has referred to these khilas in indexing the seer’ (*r̥ṣyanukramāṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramāṇī makes no mention of them. <sup>c</sup> Pādas acd, though ending like triṣṭubha, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100–104)<sup>a</sup>; there are (then) three (105–107) addressed to the All-gods, (beginning) 'The Moon' (*candramāś*: i. 105. 1). 'That which, O Indra-Agni' (*ya īndrāgnī*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhūs.

The end of the *varga* is here marked by २६ in hm<sup>1</sup>bfk.

\* The Sarvānukramaṇī states RV. i. 101. 1 to be *garbhasrāvīṇy upaniṣat*, and in R̥gvidhāna i. 23. 3 it is described as *garbhapramocanī*.

#### 27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛki*)<sup>a</sup> having cast Trita, who was following the cows, into a well<sup>b</sup>, carried off all the cows from thence<sup>c</sup>.

सालावृकी० r, शाला० hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, श्लां० b, श्लिका० f (cp. RV. सालावृक).—गः सर्वास् hm<sup>1</sup>r, ताः सर्वास् Br<sup>3</sup>.—एवापत्तिरे० r, एवोप० hd, एवो० m<sup>1</sup>, एवाच० bfk, एवाप्य० r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. RV. i. 105. 18: *aruno mā sakṛd vṛkuḥ pathā yantam dadarśa hi.* <sup>b</sup> Cp. RV. i. 105. 17: *tritāk kūpe 'vahitāh.* <sup>c</sup> On the story of Trita in the well cp. Geldner, Vedic Studien, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Bṛhaspati heard that (call)<sup>a</sup>.

स तत्त्वं सुषुप्ते सोमं hm<sup>1</sup>r, तत्त्वं सोमं सुषावासी bfkr<sup>5</sup>r<sup>7</sup>.—चावहयत् d, चावहयन् r, चावहयत् b, चावहयत् m<sup>1</sup>fk, चावहयन् h.

\* The words *tac chūśrāva bṛhaspatih* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadvīktva*) of this Varuna and of Aryaman?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतागथ तान् m<sup>1</sup>.—तत्स्वतः m<sup>1</sup>, तत्स्वं b, तत्स्वं r, तत्स्वं fk.—सर्वदृक्तं m<sup>1</sup>, सर्वदृक्तं fb, सर्वदृक्तं k, सर्वदृक्तं r.—क्ष m<sup>1</sup>fk, क्ष b, च r.—वशणस्वार्थमन्त्य r, वशणस्वार्थमन्त्ये० b, रूपश्वार्थमन्त्ये० f, कूप-स्वश्वार्थमन्त्ये० m<sup>1</sup>.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकाभिर् r, कूपे छानामि m<sup>1</sup>sk, कूपे छानाभिर् b.—ब्रह्मितान्यङ्गाव्येवाभवत्तम् r, ब्रह्मितान्यग्न्यव्येवाभवत्तम् b, ब्रह्मनापंगरव्येवाभवत्तम् sk, ब्रह्मनापंगरव्येवाभवत्तम् m<sup>1</sup>.—सर्वान् m<sup>1</sup>r, सर्वान् bf, सर्वं ग्रह k.—०को न पश्चति bfkr, ०को न विश्वितः m<sup>1</sup>.

136. The three troops<sup>a</sup> of the All-gods, urged on by Br̥haspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवगणास् m<sup>1</sup>br, ०देवा गणास् hsk.—जगमुस्तितस्य hdm<sup>1</sup>, जगमुत्ते तस्य r, आत्म-  
रमुस्तस्य bfkr<sup>2</sup> r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by २७ in bfkr, not in hdm<sup>1</sup>.

<sup>a</sup> As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

### 28. Deities of RV. i. 112-121.

137. As a seer Br̥haspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)<sup>a</sup> of the hymn (beginning) 'That' (*asau*: i. 105. 16).

बृहस्तिस्तितस्तैत् hdm<sup>1</sup>r, बृहस्तिस्तितस्तैत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, बृहस्तिस्तितस्तैत् r, बृहस्तिति  
तस्तैत् b.—सूक्तस्य hm<sup>1</sup>bfk, सूक्तस्य r.

<sup>a</sup> It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgūṣṭa*.

138. (The verse) 'I praise' (*ile*: i. 112. 1<sup>a</sup>) is to Heaven and Earth, the next verse (1<sup>b</sup>) is addressed to Agni; the remainder of the hymn (112. 1<sup>c-d</sup>-25) should be (regarded as) addressed to the Aśvins<sup>a</sup>. 'This' (*idam*: i. 113) is (in) praise of Night and Dawn.

०पृथिव्योर् br<sup>5</sup>r<sup>7</sup>, ०पृथिव्योर् sk, ०पृथिव्याव् hdm<sup>1</sup>r.—०त्वेति आपेयः r, ०त्वेत्यापेय b,  
०त्वेत्यापेयः r<sup>6</sup>r<sup>7</sup>, ०ठेत्याद्यापेयः hdm<sup>1</sup>, ०त्वेत्याश्रयनि sk.—रात्र्युषसोः m<sup>1</sup>r, ०सो bfk, ०स  
b, रात्रिषपस्ते b.

\* Cp. the quotation in Śadguruśīya (p. 93) from the Devatānukramanī: ०ते द्यावाप्रथिव्योर् अद्याह पादाह परो ग्नया ास्विनात् ताच ए सूक्तम्.

139. 'These' (*imāḥ*: i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram*: i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) ‘For the Nāsatyas’ (*nāsatyābhyaṁ*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्यं  $h^m\text{r}^1\text{r}^4\text{r}^6$ , ततः सौर्यं *bfkr*.—स्वत्वे रथा  $A^m$ <sup>1</sup>, स्वत्वे अर्धगे *fk*, स्वत्वे अर्धगे *b*. The reading of *A* is supported by the Sarvānuksamanī: *antyā duḥ-svapna-nātī*; cp. also *Rgvidhāna* i. 25. 1; *Sūyāṇa* on i. 120. 12; Pischel, *Vedische Studien*, i, p. 1.—•गाश्चिनी *Ak*, •गाश्चनी *fb*.

140. ‘When?’ (*kad*: i. 121) is addressed to Indra, and ‘Forth’ (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) ‘Broad’ (*prthuh*: i. 123. 1) are addressed to Dawn (*ausase*). In ‘At morn’ (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya<sup>a</sup>.

ग्रीष्मे पृथुरस्तरे  $hdm^1$ , प्रोष्मे पृथुरस्तरे *r*, प्रशुवः पृथुर्वे अष्टोषसे *b*, यवः पृथुर्वे अष्टोषसी *fk*.—दानं च  $h^m\text{r}$ , दानं तु *bfkr*<sup>5</sup>*n*.

<sup>a</sup> 140<sup>cd</sup>-150 are quoted in the *Nītimāñjari* on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kakṣīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayava, by which it is explained in *Nirukta* ix. 10.

141. ‘When, indeed?’ (*kad itthā*: i. 121), a hymn of Kakṣīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the *Svarasāmans*<sup>a</sup>.

काषीवतं कदित्वेति  $hdm^1$ , काषीवतं कदित्याति  $r^1\text{r}^3\text{r}^4\text{r}^6$ , काषीवत वादित्वे *b*, काषीवतं वादित्वति *fk*, काषीवता विदित्वेति *r*.—141<sup>cd</sup> and 142<sup>ab</sup> omitted in *fk*; 141 omitted in *n*.—परोष्वं *hdr*, परोष्वं *br*<sup>5</sup>.—The end of the *varga* is here marked by २८ in  $hdm^1\text{b}$ , but after 141<sup>b</sup> in *fk*.

<sup>a</sup> It is mentioned as *parokṣavaiśvadeva* in the *Kauśitaki Brāhmaṇa* xxiv. 9 (one of the sections on the *Svarasāmans*); cp. below, v. 44, 45.

## 29. Story of Kakṣīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher<sup>a</sup> (and) going home, as we are told (*kīla*), Kakṣīvat fatigued on the way fell asleep within the forest.

समिष्यन् *hdb*, स्वं जिष्यन् *n*.—किल  $hdm^1$ , प्रति *br*.—142-153 wanting in  $r^1\text{r}^4\text{r}^6$  (142<sup>b</sup> and 153 both end with the word *किल*).

<sup>a</sup> That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो hm<sup>1</sup>r n(d), भावयव्यसुतो b, भावयव्यसुतो fkr<sup>5</sup>n(a,b). The reading मृतो is supported by Śūnya (on RV. i. 125. 1, where the story of Kaksīvat is told), who calls Svanaya भावयव्यसुतोऽप्तः ।.—The unanimity of the MSS. in writing क्रीडार्थ has caused a lapse from consistency, which requires क्रीकार्थ in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अथेनं hdfs, अथेन k, आचेनं b, आहेनं n.—गोचाविरोधतः hdbfkr, गोचावरोधतः n.

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras;

ततः hdm<sup>1</sup>, तदा bfkr, तथा n.—145<sup>cd</sup> and 146<sup>ab</sup> are omitted in r<sup>5</sup>.

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments<sup>a</sup>,

कन्या bfkr<sup>b</sup>n, कन्यां hdm<sup>1</sup>r.—दशाभारविभूषिताः b, दश भारविभूषिताः n, दश भारविभूषिता fk, दश भारसमन्विताः r<sup>5</sup>, दिव्याभरणभूषिताम् hdm<sup>1</sup>r.—The reading कन्या दश is preferable, as apparently based on the words वधुमनो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतच रथाश् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kaksīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by ११ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

### 30. Story of Kaksīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens<sup>a</sup>, money and (utensils of) inferior metal<sup>b</sup>, goats and sheep.

रथांश्चावान् h, रथांश्चावान् d, रथांश्चावो b, रथांश्चास्त्र r<sup>5</sup>n, रथांश्चास्त्र fk, रथांश्चास्त्र r, रथांश्चास्त्र m<sup>1</sup>. (The word शावान्, occurring in RV. i. 126. 3, would easily

be corrupted: cp. b.)—वीद्वान्गा॒ वे॑ hdm<sup>1</sup>r, दीनैश्च॑ b, दीपिनो॑ शः॑ r<sup>5</sup>n, दीपणो॑ शः॑ sk. (The word *vidvāṅga* does not occur in RV. i. 126. 3, but is an epithet of *aśva* in RV. i. 118. 9.)—धनू॒ कू॒ प्य॑ hdm<sup>1</sup>sk, धनू॒ कू॒ प्य॑ r, धनू॒ कू॒ प्य॑ bn, धनू॒ कू॒ प्य॑ r<sup>5</sup>. (I have preferred धनू॒ कू॒ प्य॑ as a dvandva owing to the following अजाविकम्, and because this reading occurs in B as well as A.)

\* The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantah* in RV. i. 126. 3. Cp. critical note on *kanyā daśa* above, 146. <sup>b</sup> A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*sātam*: i. 126. 2) and so forth<sup>a</sup>.

वृषभाणां॑ च॑ hm<sup>1</sup>r, वृषभाणां॑ bsk, शतमश्वानां॑ r<sup>5</sup>n.—एतदुत्तरसूक्षेन॑ hdm<sup>1</sup>r, एतदुत्तरे॑ सूक्षे॑ r<sup>5</sup>n, एतदुत्तरे॑ सूक्षे॑ b, एवं॑ तदुत्तरे॑ सूक्षे॑ sk.—शतमित्यादित्रिमि॑ hdm<sup>1</sup>r, शतमित्यादि॑ घोच्यते॑ r<sup>5</sup>, घोच्यते॑ b, सूच्यते॑ sk, गूच्यते॑ n.—The line 148<sup>ed</sup> occupies this position in B and n, but in A and m<sup>1</sup> it comes after 150, its place at 148<sup>ed</sup> being taken by the following line in A and m<sup>1</sup>:

गवां॑ सहस्रं॑ षष्ठिष्ठ॑ सर्वाः॑ खल्परिधायसः॑। <sup>b</sup> hdm<sup>1</sup>, षष्ठिष्ठ॑ r.

This line must be spurious, as it repeats the sense of 149<sup>ed</sup>, which is common to A and B. Its inclusion would, moreover, give five and a half ślokas to the *varga* instead of five. The line 148<sup>ed</sup> is more appropriate here, as it interrupts the sense after 150.

\* Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows<sup>a</sup>—

गवां॑ देव॑ br, गवां॑ देव॑ hm<sup>1</sup>sk.—षष्ठ्युपाधिकम्॑ br<sup>5</sup>, षष्ठ्यताधिकम्॑, षष्ठ्यथाधिकम्॑ hsr, षष्ठ्यथाधिकम्॑ n.—149, 150 omitted in d.

\* The text of the hymn (i. 126. 2, 3) has *niskāñ chatam aśvān . . . vadhūmanto daśa rathā-sah . . . sasṭīḥ sahasram . . . gavyam*.

150. Kaksīvat, who obtained<sup>a</sup> (all this) from Svanaya Bhāvavavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātah*: i. 125) to his father.

प्रातः hm<sup>1</sup>rbfk, ततः r<sup>5</sup>n.—The end of the *varga* is here marked by ३० in b fkm<sup>1</sup>, not in hd.

\* The accusatives in १४९ are of course governed by this *vero*.

**31. Gifts of kings. Nārāśamṣi stanzas. Opinions regarding i. 126. 6, 7.**

A 151. Now here (in १२५) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins ‘Possessed of many kine’ (*suguh*: १२५. २).

The three ślokas १५१–१५३ are found in hdr<sup>3</sup>m<sup>1</sup> only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the Sarvānukrāmaṇī), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. १२५. १ he remarks that Kaksīvat went and told his father Dirghatamas of all he had received, and, on i. १२५. २, he goes on to say that in this stanza Kaksīvat’s father, being pleased with the wealth Kaksīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kaksīvat’s. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dirghatamas?

काशीवतं m<sup>1</sup>, कशीवतं hdr.

A १५३. The answer is, that when ‘At morn’ (*prātah*: i. १२५. १) had been uttered (by Kaksīvat), he (Dirghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) ‘Possessed of many kine’ (*suguh*: i. १२५. २).

प्रातरिष्टुते m<sup>1</sup>, प्रातरिष्टुते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called ‘Laudations of Men’ (*nārāśamṣi*)<sup>a</sup>, as the praise of kings (is expressed) by them in the ten books (of the Rg-veda)<sup>b</sup>.

याभिः hm<sup>1</sup>r, याभि bsk.—राज्ञां hm<sup>1</sup>r, राज्ञा bkr<sup>6</sup>.—प्रतीयाद् hdfr, प्रतीयात् r<sup>5</sup>r<sup>7</sup>, प्रतीयात् k, ता प्रतीया b.—दाशतषीषु hdr, दाशतषीषु m<sup>1</sup>, (सुनी) दृष्टा यासु वरिष्ठ r<sup>5</sup>r<sup>7</sup>, हृग्दरिष्ठ b, हृमरीष्ठ sk.

<sup>a</sup> Otherwise called ‘Praise of Gifts’ (*dānastuti*): on the relation of the latter to Nārāśaṇī stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlii, p. 688 f.

<sup>b</sup> After 154 m<sup>1</sup> adds the following three lines (=iii. 82):

विभक्तसुति तदियाद् बहुवज्ज्वस्तत् ।  
आशीर्वदेषु सञ्चासु कमसंखासु देवताः । ४०  
बह्या ह बहुवज्ज्व दिपदे यत्र संसुते ।

155. The five (stanzas) ‘Lively’ (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife <sup>a</sup>. Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā <sup>b</sup>.

संप्रवादो दृचेन hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दे च चौ संप्रवादः fk, दे रिचो संप्रवादः b, दौ चौ संप्रवादः r.—संप्रवादं r, संवादं bfk, संप्रवादो hdm<sup>1</sup>.—रोमश्येद्वराज्ञोर् hm<sup>1</sup>r, अस्माभवेष ताभाम् bfk, अस्म स्वा अस्म विष ताभाम् r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Pischel, Vedische Studien, vol. i, p. 1.

<sup>b</sup> iii. 155-iv. 3<sup>ab</sup> are quoted in the

Nītimāñjari on RV. i. 126. 6, 7.

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife <sup>a</sup> (in connexion) with Indra. Brhaspati gave his daughter <sup>b</sup>, Romaśā by name, to king Bhāvayavya.

हृचेऽस्मिन् m<sup>1</sup>r<sup>3</sup>, हृचेऽस्मिन् b, हृचेऽस्मिन् h d, ल्यृचेऽस्मिन् r.—156<sup>ab</sup> is omitted in fk.—सुतां hm<sup>1</sup>r, स तां fk r<sup>2</sup>r<sup>5</sup>, च तां n.—रोमशां r, रोमशां b, रोमशा hdfm<sup>1</sup>, येमशा k.—राज्ञे hrh, राज्ञो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup> bfk, by २१ in hd.—After इति मृहेषतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

<sup>a</sup> According to the Sarvānukramaṇī, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Sāyana on i. 126, introduction, and on stanzas 6 and 7.

<sup>b</sup> Sāyana also, on i. 126. 7, states that Romaśā was the daughter of Brhaspati.

**1. Romaśā and Indra. RV. i. 127-136. Praise in the dual.**

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm<sup>1</sup>r, तस्यै Rn.—०गामाशु hm<sup>1</sup>r, ०गामाश्च bfkn.—०सहायः hm<sup>1</sup>bfk, ०सहायः r, ०समेतः n.—प्रीत्यार्चयत्तं h<sup>1</sup>r, प्रीत्यार्चयं तं m<sup>1</sup>, प्रत्यार्चित् तं b, प्रत्यर्चितं t<sup>1</sup>k, प्रत्यर्चितसद् n, प्रत्यर्चितोऽसौ r<sup>5</sup>r<sup>7</sup>.—विधिनेव राजा hm<sup>1</sup>r, विधिना च राजा br<sup>5</sup>r<sup>7</sup> (०ज b), विधिना च राजा fkn.

2. And the daughter of the Aṅgiras (Brhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, ‘Have you hair or have you not, O Queen?’

इष्टा hm<sup>1</sup>r, इष्टा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इष्टा bfkn.—वदन्ते bdfk, च वदन्ते r, वदे b.

3. She in a childlike way then addressed him, ‘Feel me closely (*upopa me*: i. 126. 7), Mighty One’<sup>a</sup>. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

बालः hdfr, बालः bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादोपोप मे hdm<sup>1</sup>, जगादोपेप मे f, जगादो दोप मे b.—०या सांत्यं hdm<sup>1</sup>, सांत्यं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०या शांति b, ०या शांत्यं fk, ०र्यास्त्रा र.—प्रहृष्टः सो न्वव्रजत् hdm<sup>1</sup>, प्रहृष्टोवाचव्रजत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्रहृष्टादन्वव्रजत् r. The A MSS. appear to have endeavoured to remove the biatrus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृष्टाद्, which leaves the sentence without a verb.—सात्यं hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सोऽच्च fkr.—पतिं पतिव्रता hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पतिं तु साव्रतीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

<sup>a</sup> The quotation from the BD. in the Nitimājari on RV. i. 126, 6, 7 ends with this line (3<sup>ab</sup>).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) ‘Agni’ (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) ‘Which’ (*yam*: i. 129). Here the stanza ‘Forth this’ (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) ‘Ye him’ (*yuram tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पश्चेन्द्राणि m<sup>1</sup> r, पश्चेन्द्राणि hdbfskr<sup>5</sup>r<sup>7</sup>.—०वृगच् hm<sup>1</sup> r, ०वृगेका r<sup>5</sup>r<sup>7</sup>, ०द्रं चिगच b,  
०द्रं चिग च f.—०पर्वती bfkr, ०पर्वता hdm<sup>1</sup> (as part of the pratika).—तिक्ष्णं hm<sup>1</sup>, इक्ष्णं  
तु bfkr, तिक्ष्णं तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मेन इह यास्तः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मेने यास्ता fk, मेने यास्ता b, मेने  
यास्ता एकं r.

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (ā tvā : i. 134. 1) there are nine<sup>a</sup> (stanzas : i. 134. 1–6, 135. 1–3) to Vāyu, (then) five (i. 135. 4–8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn : i. 136) has two predominant (deities).

ऋचु सुतः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूयेतर्जु r, सूयेतर्जी b, 5<sup>ab</sup> omitted in fk.—पर्वतवद्वि यज्ञो  
m<sup>1</sup>, पर्वतव्य यज्ञो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पर्वतवृद्धियज्ञो hd, पर्वतो वद्वि यज्ञो b, पर्वतो वद्वि यज्ञो r.—  
द्विवत्सुती m<sup>1</sup> r, द्विवत्सुती hd, द्विवत्सुतो b.—चेद्भ्रमाडः: hdm<sup>1</sup>, चेद्भ्र-  
माहः: b, चेद्भ्रमाह r.—आ त्वा वायोर्ध्वं b, आ त्वा नव r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, आ त्वा वायोर्ध्वं fk,  
आ त्वा वायोस्वाथ hdr<sup>3</sup>, आ त्वा वायोरथ r, आ त्वा यावो चाथ m<sup>1</sup>.—The end of the  
varga is here marked by 9 in hdbfsk, not in m<sup>1</sup>.

<sup>a</sup> The Sarvānukramaṇī shows that nava must be read: ā tvā sad vāyavyam tu . . .  
stīrnam nava, caturthyādyāḥ pañcaśaṅdryaś ca, 'ā tvā has six stanzas; it, as well as the  
following (tu), is addressed to Vāyu; stīrnam (136) has nine stanzas; the five stanzas  
beginning with the fourth (4–8) are addressed to Indra as well (as Vāyu).'

## 2. Distributed praise. RV. i. 137–139. Vaiśvadeva hymns.

6. There five (stanzas : i. 136. 1–5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned<sup>a</sup>, Dyaus and the rest. Couples (of deities : *dve dve*), including the Two Worlds (*rodasi*), are praised together (*sumstute*)<sup>b</sup>, (each) in a verse<sup>c</sup> (*pada*), and the gods (are praised) with a hemistich (7<sup>ab</sup>); the rest (7<sup>cd</sup>) is distributed (in praise)<sup>d</sup>.

पञ्च वदणमिचदेवा bbk, पञ्च वदणं मिचदेवा r.—दिवादिभ्यः hdr, दिभ्यः bsk, दिभ्य  
आद्याः r<sup>5</sup>.—परे द्वे bfkr, पदे द्वे hdm<sup>1</sup>.—द्वे द्वे पदे hm<sup>1</sup> r, द्वे परे bsk, द्वे वा परे (संस्तुती) r<sup>5</sup>.

<sup>a</sup> *Dīvādibhyah kathitādibhyah pare dve*; the Sarvānukramaṇī has *antye līṅgoktadevatye*.

<sup>b</sup> This does not mean, as the text of the hymn shows, praise in the dual (*saṃstuti*) as

opposed to *vibhakta-stuti* (cp. *Nirukta* vii. 8, and above, i. 117). <sup>a</sup> That is, Rodasī (dual) in 6<sup>a</sup>, Mitra, Varuṇa in 6<sup>b</sup>, *Indra*, Agni in 6<sup>c</sup>, Aryaman, Bhaga in 6<sup>d</sup>. <sup>d</sup> That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣa*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities <sup>a</sup>.

**असु श्रीषट्** bskr<sup>b</sup>, एतत्सूक्तं hm<sup>1</sup>r.—०देवतेषु hm<sup>1</sup>rsk, ०देवतेषु b.—The Sarvānu-kramāṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm<sup>1</sup>r.

<sup>a</sup> It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśāḥ*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs <sup>a</sup>, stanzas with two verses (*dvaiṣpadāḥ*) or with three (*traipadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

**सत्यचः** hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, संख्यः r, संख्य bsk.—पादर्धचा bsk, पादा अर्धचो hd, पादा अर्धचो m<sup>2</sup>, अर्धचो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> and अर्धचो r (both without पादा).—०विपदाश्च hm<sup>1</sup>r, ०विपदाश्च b, (०)०विश्वदाश्चाः—०विश्वदेवाः hm<sup>1</sup>r, ०देवा bsk, ०देवः r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. above, ii. 133: *pādam vā yadi vārdharcam* *ṛcam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Bṛhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañc ha me*: i. 139. 9) praises either the (ancient) seers or himself <sup>a</sup> by

proclaiming his own origin among them. For this reason<sup>b</sup> some disagree in regard to this (stanza, saying), that Indra-Agni<sup>c</sup> are at the same time (*tu*) incidentally praised (*nipāta-bhāj*) in it.

दधरू ह मे hd, दधरू ग m<sup>1</sup>, दधरू मे r, दह मे bfk.—स्वामातानं वा तेतु r,  
स्वामाताय वा तेतु bfk, वाचवीणः सोति Am<sup>1</sup>.—शशंस अम Am<sup>1</sup>, शंस स्वचम्ब b, शंस-  
स्त्वचम्ब r, संसलचम्ब fk.—तस्मां तु bskr, सेव hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (one syllable short).—The  
end of the *varga* is here marked by २ in hdbfkm<sup>1</sup>.

<sup>a</sup> The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānah* is nominative, and this name does not occur in the stanza, and the perfect *sasamsa* is used along with the present *staati*.      <sup>b</sup> *Tasmād* seems to mean: since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza.      <sup>c</sup> The *Sarvānukramaṇī* simply states Indra-Agni to be the deities of the stanza.

### 3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhṛgu<sup>a</sup>.

<sup>a</sup> This and the next four ślokas (11-15) are quoted in the *Nitimañjari* on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him:

कनीयाण् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, थवीयाण् br, अब्रवीह् fkn.—प्रत्यभाषत Am<sup>1</sup>, प्रत्यषेधत skrn,  
प्रत्यषेधत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तक्कुक्कप्रतिषेधं hm<sup>1</sup>r, तं शुक्रप्रतिष्टानं r<sup>6</sup>, तं शुक्रप्रतिष्ठातं bn, ते शुक्रं पतिज्ञानं fk.—  
न मर्मधं बृहस्पतिः hm<sup>1</sup>r, बृहस्पतिरमर्षयत् fkr<sup>6</sup>n, बृहस्पतिरर्घ्यमन् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness).

तं गर्भं hdm<sup>1</sup>r, गर्भं सं bskn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*) ; so he was cured of his blindness.

भ्रतपद्मवान् hm<sup>1</sup>r<sup>4</sup>bfskr<sup>3</sup>, भ्रवद्देवान् r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, इत्यतपद्मोद्वान् r.—अवसाद् hm<sup>1</sup>r<sup>3</sup>b  
fkr<sup>3</sup>r<sup>5</sup>n, एतचाद् r.—तदेवे m<sup>1</sup>, तं नेते hdb, चरते fk, (देवा चु) ता नेते r, तस्माची  
r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सः hdbfsk, इ m<sup>1</sup>, च r.—The end of the *varga* is here marked by ३ in bf, not in  
hdm<sup>1</sup>k.

#### 4. Hymns revealed to Dirghatamas: RV. i. 140-156.

16. With four<sup>a</sup> (hymns beginning) 'To him seated on the altar' (*vedisade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्येऽपराणि चद् br, चतुर्मित्रः स्वप्तिं तमित्यतः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्राष्टाचयेऽपराणि च hm<sup>1</sup>r<sup>3</sup>.  
As all the MSS. have चतुर्मित्र, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तम् and चद्) must be right; that of A (म, 143, and चाष्टी, 143-150) would include 143, 144, which have already been mentioned.—16<sup>ab</sup> is omitted in f, the whole of 16 and 17 in k.

<sup>a</sup> That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuna are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*d dhenavah*: i. 152. 6) lauds

दूषिर् br, दूषि fm<sup>1</sup>, दूषि hd.—दीर्घीम् m<sup>1</sup>, दीर्घी hdbf, दीर्घी d.

18. either Aditi or Agni; for (its) character is evidently such<sup>a</sup>. Śaunaka, however, thought that both in Kutsa<sup>b</sup> and here Aditi means Agni only<sup>c</sup>.

दिति सेष्ह hm<sup>1</sup>r, दिति चास्तः b r<sup>5</sup>r<sup>7</sup>, दिती चास्तु fk (i.e. the reading of B is चास्तः  
for सेष्ह in A).—कुरुते चेह hm<sup>1</sup>rb, कुरुते चेह fk, कुरुते चेह r<sup>5</sup>r<sup>7</sup>.—१८<sup>b</sup>=v. 87<sup>b</sup>, vi. 94<sup>b</sup>,  
viii. 68<sup>d</sup>.

<sup>a</sup> That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' <sup>b</sup> That

is, in RV. i. 94. 15. ° Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19<sup>ab</sup> in the text is that of hm<sup>1</sup>r, च्छिरस्यैः प्रसक्तस्वादृद्वापीनन्त्व-कोर्तयत् r<sup>5</sup>, च्छिरस्यैप्रसक्तस्वा दृद्वायान्वकोर्तयत् b, च्छिरस्यैप्रसक्तस्वा दृद्वा या त्वम-कीर्तयेत् fk (°प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāñkṣati*) the mansions of Viṣṇu.

प्र वथ तिर्थभिर् hd (cp. Sarvānukramanī ऐश्वर्याद्यसूचः; 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वथतद्धभिर् m<sup>1</sup>r<sup>3</sup>, ता वां चतुर्भिर् r<sup>5</sup>r<sup>7</sup>, वा वा चतुर्भिर् bfk, प्र वः पानं चतुर्भिस् (तु) r. Here we see not only how easily चतुर्भिः is substituted for च तिर्थः, but the masc. form चतुर्भिः for the fem. चतुर्भिः in the BD.—चतुर्भिर् hm<sup>1</sup>r<sup>3</sup>bkr<sup>5</sup>r<sup>7</sup>, तु r.—ता वामित्यृचि hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, वाक्यमित्यृचि fk (°त्वचि k), च्छिष्टस्वेत्यृचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m<sup>1</sup>.

##### 5. Story of Dirghatamas (continued).

21. <sup>a</sup> His attendant slaves, being weary, bound the aged and blind Dirghatamas and cast him down <sup>b</sup> into the waters of the river.

परिचारिणः hm<sup>1</sup>r, परिचारकाः Bn.—वधा hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वधा b, चच r, -च्छी fk, चपौ n.—चपादधुः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (RV. i. 158. 5), चपादधुः hm<sup>1</sup>fkn, चपादधुः r, चादधुः b.

<sup>a</sup> The following four and a half slokas (21-25<sup>ab</sup>) are quoted in the Nitimāñjari on RV. i. 18. 1 and i. 158. 5; cp. Sāyaṇa on RV. i. 158. 3, 4. <sup>b</sup> Cp. RV. i. 158. 5: *dāśā yad in susanubdhām avādhuḥ*; cp. Nirukta iv. 6: *tritam kūpe 'vahitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast <sup>a</sup>.

वितको hm<sup>1</sup>r (=RV. i. 158. 5), विनतो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वित fk, वितको b.—अपाहन्त् hdr, अपाहन्त् m<sup>1</sup>, अपाहत् fk, अपातह् b, अपाहरत् n.

\* Cp. RV. i. 158. 5: *siro yad asya traitono vitaksat, svayam dāsa uro amsāv api gdha.*

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn, सहसा m<sup>1</sup>.—वृत्तं m<sup>1</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>n, वृत्तां fk, वृत्तः b.—०न्यनुद्देश्ये व r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, ०न्यनुद्देश्ये fkn, ०न्यनुद्देश्ये b, ०न्यनुद्देश्ये m<sup>1</sup>.—तत्तोदोम्बोहित b, तत्तोदाम्बोहितो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तत्तोदोम्बोहिति (भृशम्) m<sup>1</sup>, तत्तोदोम्बोहिति (भृशम्) fk, न तु दानहितो n.—This sloka is omitted in hdr, but is found in bfkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>m<sup>1</sup>n.

24. Now the currents (*nadyah*)<sup>a</sup> threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed<sup>b</sup> in the house of the king of Aṅga. Through desire of obtaining a son,

तमग्र b, तं युपं r<sup>5</sup>r<sup>7</sup>n(g), तमग्र fn(ab), तमग्रं n, नद्यः सर्वाः hdm<sup>1</sup>r (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after यु, and then the augment in समुद्दिष्ट) is highly probable.—समुद्दिष्टं fkr<sup>5</sup>r<sup>7</sup>n, समुद्दिष्टं b (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुत्कद्ग् hd़m<sup>1</sup>r. The form उद्दिष्ट् occurs again below, iv. 88.—युक्तां m<sup>1</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, युक्तोम् b, युक्तम् fk, दासीम् n.—<sup>24</sup><sup>cd</sup> is wanting in hdr, but is to be found in Bm<sup>1</sup>n.

\* Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāḥ*, 'the most motherly streams did not swallow me up.' <sup>b</sup>I have changed this acc. in order to be able to separate this from the following sloka in translation.

B 25. the king dispatched (this) slave (to Dirghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kaksīvat and others.

राजा m<sup>1</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>n, राजां bsk.—प्रहितां दासीं महां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रहिता दासीं महां m<sup>1</sup>bfk, प्रहितां जात्या शुद्धां n.—मत्वा महातपाः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मत्वा मतपाः b, मत्वा मतयाः f, मत्वा रमेत्यां m<sup>1</sup>, (क्षत्वा) रमन्त्युनिः n.—<sup>25</sup><sup>ab</sup> not in hdr, but in Bm<sup>1</sup>n.—जनयामास चोत्याय hdr, सोऽजीवनहृष्ट सिक्षान् bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (०काढ् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>), सा च कष्टीवतं जज्ञे n.—<sup>25</sup><sup>cd</sup> omitted in m<sup>1</sup>n.—The end of the *varga* is here marked by ४ in hdb, by ६ in f, not at all in m<sup>1</sup>k.—In hd the *varga* has only three slokas.

## 6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two Aśvins: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

तुष्टाव विष  $hm^1r$ , तुष्टाव विष bfk, तुष्टिविष च  $r^5r^7$  (सुताभास्)  $r^5r^7$ —<sup>a</sup>वौ तु  $hm^1r$ ,  
वौ ते b, <sup>b</sup>वौ त f, <sup>c</sup>वा त  $r^5r^7$

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the Rbhūs. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led

परे bfr $^5r^7$ , परं  $hm^1r$ . The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परे were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सव्यास  $m^1r$ , सव्यास hdbf, सव्यास k.—तस्म  $m^1bfr$ , तस्म hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māmsa*)<sup>a</sup>, of the basket (*sūna*)<sup>b</sup>, of the pots (*caru*)<sup>c</sup> and of the oblation (*havis*)<sup>d</sup>,

मविष्वं चाह भूतवत्  $hm^1r^2r^3r^7$ , मविष्वंतं च भूतवत् bfk (पत् १), हविष्वं चाह शूनयः r.—तस्म  $m^1$ , तस्म h, तस्मि॒ r, तत् bfk.—मांसवत् सूनवत्  $hm^1r$ , सौनवत् च मांसवत् bfr $^5r^7$  (०त्स्म  $r^5r^7$ ).—चतुर्णि॑  $r^5r^7$ , चतुर्णि॑  $hm^1r^3$ , चतुर्णि॑ r, चतुर्णि॑ b, चतुर्णि॑ f.—हविषस्तथा  $hm^1r^3r$ , ज्ञविषस्तथा  $r^6r^7$ , क्रिविष्वा bfk.

<sup>a</sup> Cp. i. 162. 9: *avasya kravishāḥ*; see also 10, 12, 13. <sup>b</sup> The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of  $hm^1r$  is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māmsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

*māṇṣayā .. sūnayā ābhṛtam.* A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ° In i. 162. 13, where the form *caruṇām* occurs. † The form *havisah* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)<sup>a</sup>, and of his body (*gātra*)<sup>b</sup> which is mentioned as about to be dissected (*viśasya*)<sup>c</sup>, of the spit (*sūla*)<sup>d</sup> and the post (*sthūṇā*)<sup>e</sup>, and of the axe (*svadhiti*)<sup>f</sup> there is here (at *atra*) laudation.

यदिश्वसं च कीर्तिर्नम्  $hm^1r^3kr^2$ , यदिश्वसं च कीर्तनम्  $fb$ , यज्ञीश्वसं च कीर्तनम्  $r^5$ , स्वधितेष्य प्रकीर्तनम्  $r$  (by mistake from the next line).—गावः शूलशूलवाणां  $m^1$ , गावः शूलशूलवाणां (no च) *hd*, गावशूलशूलवाणां च  $r^2r^5$ , गावशूलशूलवाणां च  $b$ , गावशूलशूलवाणां च  $f$ .—The end of the *varga* is here marked by  $\xi$  in  $m^1bfk$ , not in *hd*.

Both *vāsas* and *adhivāsa* occur in i. 162. 16. <sup>b</sup> The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. <sup>c</sup> Cp. i. 162. 18: *gātrā ... parus-parur .. viśastā*; cp. 19: *atvāsyā viśastā*, and 20: *mā te .. aviśastā .. gātrāny asinā mithū kah*. <sup>d</sup> Cp. i. 162. 11: *te .. abhi sūlam nthatasya*. <sup>e</sup> The word *sthūṇā* does not occur in the hymn, but its equivalent *atva-yūpa* is used in i. 162. 6, and *svaru* in 9. <sup>f</sup> The word *svadhiti* occurs in i. 162. 9, 18, 20.

#### 7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)<sup>a</sup> (and) praise at the same time of Indra-Pūṣan<sup>b</sup>.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)<sup>c</sup> is stated to be addressed to the All-gods.

शावस्त  $hm^1r^3bfkr^5$ , मावस्त  $r$ .—सह चुतिः  $m^1r$ , सह चुतिः  $h$ , च कीर्तनम्  $fkr^2r^5$ , च प्रकीर्तनम्  $b$ .—शाव इच्छा<sup>d</sup>  $r$ , चाच्छ्राम<sup>e</sup>  $MSS$ .— $31^{ab}$  is omitted in *d*,  $31^{cd}$  in *f*.

<sup>a</sup> The goat is mentioned three times in this hymn, twice as *ajā* (2, 4), and once as *chāga* (3). <sup>b</sup> In i. 162. 2 along with the goat. <sup>c</sup> The term *asyavāmīṣyam* (*sūkta*) is also used in R̄gvidbhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers<sup>a</sup> are spoken of in the third person (*parokṣa*)—I will explain (them).

तत्र b, तत्त्व r, तत्र hd.—वाच कीर्तनम् hm<sup>1</sup>r, वाचुकोर्तनम् b.—३२<sup>a,b</sup> omitted in fk.—वच्चामि bm<sup>1</sup>, वच्चा fk.—चतरस्याथः m<sup>1</sup>, चतरस्याथः bsk. The next śloka and the contents of RV. i. 164. 1 make the emendation, भातरस् certain.—३२<sup>c,d</sup> wanting in hdr.

<sup>a</sup> Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer, Rgvidhāna, p. ix.

33. Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghrata-prsthā*)<sup>a</sup>: (his) seven rays are praised <sup>b</sup>.

भाता तु hdr, भा तु m<sup>1</sup>, भाता च bsk.—तृतीयोऽच्च hm<sup>1</sup>r, तृतीयोऽकः r<sup>5</sup>, तृतीयोऽतं bsk.—सुताः hm<sup>1</sup>r, सुताः bsk.

<sup>a</sup> Cp. RV. i. 164. 1: *त्रियो भ्रातृता ग्ह्रतप्रस्थाह*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni: *ayam agnih*. <sup>b</sup> The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects <sup>a</sup>; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons <sup>b</sup>.

पाति hm<sup>1</sup>r, वाति bsk, वाति r<sup>2</sup>r<sup>5</sup>.—अहोरात्रान् r<sup>5</sup>, अहोरात्रा hbsk, अहोरात्रं m<sup>1</sup>r.—दिग्नान् hm<sup>1</sup>r<sup>5</sup>fk, दिग्नान् b.—चतुर्सं hm<sup>1</sup>r, रक्षश्च f, सनाहर्यं h, पचांश्च r<sup>5</sup>.—परिवर्तिनः b, परिवर्तिः fk, परिवर्तनम् hm<sup>1</sup>r, परिकीर्तनम् r<sup>5</sup>.—३४<sup>b</sup> = vii. 24<sup>b</sup>.

<sup>a</sup> Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24.

<sup>b</sup> Yāska, Nirukta iv. 27, explains *trinābhi* (RV. i. 164. 2) as referring to the seasons, *dvādaśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni viṁśatiś ca* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)<sup>a</sup> the seer celebrates the year (*saṁvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold <sup>b</sup>;

च चिधा br<sup>2</sup>r<sup>5</sup>, च तुभा f, चिविधा hr.—द्वादशधैव च hm<sup>1</sup>r, द्वादश वापि च bsk, द्वादशधापि वा r<sup>5</sup>.—३५<sup>a,b</sup> has the following form in Sāyaṇa: चिधा द्वादशधा दोडा पद्मधा सप्तधा तथा.—कीर्त्यत्तुषिः bs, कीर्त्यत्तुषिः hr (०तं<sup>0</sup> h), कीर्त्यत्तुषिः f.—The end of the *varga* is here marked by ० in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. i. 164. 12-16.

<sup>b</sup> This śloka is quoted by Sāyaṇa on AV. xix.

53. 2, being introduced with the words *tathā ca saunako'py āka*.

## 8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)<sup>a</sup> and the cow (*dhenu*)<sup>b</sup>, the buffalo (*gauri*)<sup>c</sup>, Vāc<sup>d</sup>, Sarasvatī<sup>e</sup>, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods<sup>f</sup>;

क्षेत्रज्ञानं hdr<sup>3</sup>b, गौवं ज्ञानं r<sup>5</sup>, ऋषज्ञानं m<sup>1</sup>fk. — गौरीं hdr, गौरी m<sup>1</sup>bfk. — धर्मं पूर्वयुगीयं च m<sup>1</sup>r, धर्मं पूर्वयुगीयं च hdr<sup>3</sup>, धर्मपूर्वयुगानां च bfkr<sup>2</sup>r<sup>5</sup>. — साधान् hdm<sup>1</sup>r, साधान् b, साधा fk. — देवगणांस् hdm<sup>1</sup>r, देवगणां f, देवराषां b, देवराषा k.

<sup>a</sup> This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manah kuto adhi prajātam?* <sup>b</sup> Referred to by this name in i. 164. 26. <sup>c</sup> i. 164. 41. <sup>d</sup> i. 164. 45. <sup>e</sup> i. 164. 49. <sup>f</sup> i. 164. 50: *devāḥ ... dharmāṇi prathamāṇi ... pūrve sādhyāḥ.*

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)<sup>a</sup>, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world<sup>b</sup>;

कर्मणि अभिं bfk, कर्मणि त्वभिं hdr. — अगति bfkr<sup>2</sup>r<sup>5</sup>, अगती hm<sup>1</sup>r. — स्वासुं br<sup>2</sup>r<sup>5</sup>, स्वासुं fk, स्वासुं hdm<sup>1</sup>r.

<sup>a</sup> In i. 164. 44: *vapata ekah . . . viśvam eko abhi caste . . . dhrājir ekasya dadṛte na rūpam.* <sup>b</sup> It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haranam*)<sup>a</sup> of water (*vār*) by the (Sun's) rays and its discharge again<sup>b</sup>. There is here also glorification of the activities of Parjanya, Agni<sup>c</sup>, and Vivasvat<sup>d</sup> (the Sun).

रस्मिर्वारो bfkr<sup>2</sup>, रस्मिर्वारां r<sup>5</sup>, रस्मिर्विद्युत् hm<sup>1</sup>r. — विसर्गं m<sup>1</sup>r, विसर्गः hd, विसर्गं b, विसर्पं fkr<sup>2</sup>. — चात्र hdm<sup>1</sup>br, चात्र bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> In i. 164. 51<sup>ab</sup>: *samānam etad udakam uć caity ava cāhabhūt.* <sup>b</sup> Cp. above, i. 68 and ii. 19. <sup>c</sup> In i. 164. 51<sup>cd</sup>. <sup>d</sup> In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvatī'<sup>a</sup>, while Vāc they call Sarasvatī<sup>b</sup>.

वाक्प्राणी hm<sup>1</sup>r, वाक्प्राणी bfk. — प्राणी hr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, प्राणी bfr, प्राणी k. — 39<sup>d</sup> = ii. 51<sup>d</sup>.

\* In ii. 51 Sarasvat is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52<sup>d</sup>: *sarasvantam avase jahavīmi*.      <sup>b</sup> Cp. ii. 51, where Sarasvatī is identified with Vāc in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. Prāṇa alone knows it: hence he (Prāṇa) is spoken of as ‘he who knows the body’ (*kṣetra-jña*).

८३ hrbfk, ८४ m<sup>1</sup>.—८५ bskr, ८६ hd.—The end of the *varga* is here marked by ८ in hdm<sup>1</sup>bfk.

**9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.**

B 41. Śaka is (used) in (the sense of) cloud<sup>a</sup>; its *dhūma* is water<sup>b</sup> or garment<sup>c</sup>. The bull<sup>d</sup> is Soma; and the three lords<sup>e</sup> (*adhipa*) are his purifiers<sup>f</sup>.

मेधे m<sup>1</sup>kr<sup>2</sup>, मेधे f, मेघ b, मेघः r, धूमः r, धूम b, धूमे m<sup>1</sup>skr<sup>2</sup>.—वास r, यास f, पास b, पाश k.—०धिषः: m<sup>1</sup>br, ०धिषा fk.—41 and 42 are not found in hdrl<sup>1</sup>r<sup>2</sup>(r<sup>3</sup>)r<sup>4</sup>f.

<sup>a</sup> This is meant as an explanation of śakamayaṁ dhūmam in RV. i. 164. 43.      <sup>b</sup> Cp. Meghadūta 5: *dhūma-jayotiḥ-salila-marutāṇi samnipātah . . . meghah*.      <sup>c</sup> That is, as the envelope of the cloud; cp. op. cit. 61.      <sup>d</sup> That is, in RV. i. 164. 43.      <sup>e</sup> That is, the *trayah keśinah* in RV. i. 164. 44.      <sup>f</sup> As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) ‘The buffalo’ (*gaurih*: i. 164. 41) is addressed to the All-gods<sup>a</sup>; afterwards there may be (said to be) separate praise (*pṛthak-stuti*). The two (stanzas: 46, 47), ‘Indra, Mitra’ (*indram mitram*: i. 164. 46), are addressed to Sūrya<sup>b</sup>; the last (stanza) to Sarasvat (i. 164. 52) may optionally (*vā*) be addressed to Sūrya<sup>c</sup>.

स्वात् m<sup>1</sup>r, स्वा bfk.—०सुति: m<sup>1</sup>br, ०सुति f, सुति k.—इमे सौर्यों m<sup>1</sup>, इमौ सौर्यों r, इमे सौर्यों b, इमे सौर्यों fk.—सौरी चार्ला m<sup>1</sup>b, सौरी चार्ला r, सौरी चर्ला f, सौर चर्ला k.

<sup>a</sup> Cp. Sarvānukramaṇī: *gaurī iti . . . etad-antam vaisvadevam*.      <sup>b</sup> Cp. Sarvānukramaṇī: *indram mitram sūryeṣu*.      <sup>c</sup> Cp. Sarvānukramaṇī: *antyā sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the Sarvānukramaṇī, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise<sup>a</sup>: it lauds knowledge. And because it contains many statements, water (*salila*)<sup>b</sup> is (also) mentioned (in it)<sup>c</sup>.

अस्यस्वं लेतज् r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, अस्यस्वंतेतज् h.d.—शानमेव r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, शानमेव h.d.  
r<sup>2</sup> must in R's note on this line be a mistake for r<sup>3</sup>, for bsk, with which r<sup>2</sup> regularly agrees, omit this śloka, while hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, with which r<sup>3</sup> otherwise agrees, have it.

<sup>a</sup> The Sarvāukramanī has the same words, *alpastavan tv etat*, adding *atra prāyena jñāna-*...-*prātamsā ca*. Hence 43<sup>ab</sup> must have belonged to the original text. <sup>b</sup> *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. <sup>c</sup> 43<sup>cd</sup> looks like a later addition.

44. <sup>a</sup>(The hymn) 'With what?' (*kayā*; i. 165) is traditionally held to be the chief (*parama*)<sup>b</sup> dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts<sup>c</sup>, all the even ones, including the last<sup>d</sup>, are Indra's,

माष्टेद्भुत्तु fsk, माष्टेवस्तु b, माष्टेद्भुत्तु hdm<sup>1</sup>r.—परमः शूतः hm<sup>1</sup>r, परमस्तः fkr<sup>2</sup>r<sup>5</sup>, परम स्तिः b.—सर्वाः hm<sup>1</sup>r, तत्र bskr<sup>5</sup>.—सहारथया hm<sup>1</sup>r, सहात्यया dsk, संहारथया h.

<sup>a</sup> Strokes 44–55 are translated by Sieg, Sagenstoffe, pp. 108 f. <sup>b</sup> Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e. g. i. 170). <sup>c</sup> Cp. Sarvāukramanī: *trīyādyayujo marutāni vākyam*. <sup>d</sup> That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13–15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)<sup>a</sup> of the triplet there<sup>b</sup> is attributed<sup>c</sup> to another<sup>d</sup>.

माष्टत्तुच hm<sup>1</sup>r, माष्टत्तिस्त्र r<sup>5</sup>r<sup>7</sup>, माष्टत्तिस्त्र b, माष्टत्तिर fsk.—उत्तरः hm<sup>1</sup>r<sup>3</sup>, उत्तराः br<sup>6</sup>r<sup>7</sup>, उत्तसः f, उत्तमः kr (cp. Sarvāukramanī, अन्तस्तुचः).

<sup>a</sup> With *kartṛtvam*=*āṛśakam* cp. *kṛtvā*=*drṣṭvā* in the obviously spurious line above, ii. 77.

<sup>b</sup> At the end of RV. i. 165. <sup>c</sup> The authority here vaguely indicated is probably the Āṛśāukramanī, i. 25, :6, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*trīyādyayujām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tṛce 'gastya r̥ṣīḥ*). <sup>d</sup> That is, to one who is different from those of 1-12. I regard 45<sup>o,d</sup> as a later supplementary addition, both on account of the wording (*kartṛtva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛta*) is (here) proclaimed by the seers <sup>a</sup>.

Satakratu (Indra), while roaming in the sky, fell in with the Maruts <sup>b</sup>.

इतिहास पुरावृत्तं b, इतिहासं पुरावृत्तं m<sup>1</sup>skr. Sieg, p. 108, note <sup>8</sup>, gives इतिहासः as the reading of b.—परिकीर्त्यते m<sup>1</sup>b, परिकीर्त्यये f, परिकीर्त्यते k, परिकथते r.—मरद्विष्णु hm<sup>1</sup>r, मरद्विष्णु bfkr<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> This line (46<sup>ab</sup>), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43<sup>o,d</sup>, 45<sup>o,d</sup>, 46<sup>ab</sup>) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. <sup>b</sup> The text of 46<sup>o,d</sup>-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते चेद्रम् r<sup>2</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ते चेद्रम् hdm<sup>1</sup>, ते चेद्रम् b, तचेद्रम् fk.—वेद hdm<sup>1</sup>r, बोधि fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बोधि bk (the former is probably the better reading; cp. विदिता तपसा below, 59).—तत्त्वतः hdk, तत्त्वतः f, तत्त्वतः r, न तु तः b.

48. He quickly went to them after having prepared (*nirupyā*), an oblation to Indra, and he praised the Maruts <sup>a</sup> also with the three hymns (i. 166-168) 'Now that' (*tan nu* : i. 166. i).

निरूपिद्रं hm<sup>1</sup>, निरूपिद्रं dr, निरूपेद्र fk, निरूप्यमि b.—तन्विति hdm<sup>1</sup>r<sup>3</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तदिति fkr, वदिति b.—ष चिभिः bfkr, तु चिभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पश्चभिः hm<sup>1</sup>r<sup>9</sup> (Sarvānukramaṇi: माश्चतं हि : hi = three). The latter reading was probably caused by the syllable चि� dropping out and being wrongly replaced by ष.—The end of the *varga* is here marked by Q in hbfk, not in dm<sup>1</sup>.

<sup>a</sup> That is, with the last triplet of 165 as well as with the following three hymns.

## 10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he <sup>a</sup> wishes to give the oblation which he had prepared <sup>1</sup> (*niruptam*) for Indra to the Maruts <sup>b</sup>.

इति चेपेन्द्रं hm<sup>1</sup>r, इत्यनेनेन्द्रं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्यनेनेन्द्रं fk.—सहस्रमिति चेतया hm<sup>1</sup>r, सहस्रं त च्छावयं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सहस्रं त च्छावयं fb, सहस्रं त च्छावयं k.—चिरसं hm<sup>1</sup>r, निरूप्तं f, निरूपं b, निरूपं k, निरूप्त्य (यद्यविः) n.—इति hdm<sup>1</sup>r, इत्थः fbr<sup>5</sup>r<sup>7</sup>n, इत्थ क्र<sup>2</sup>.—Sieg, p. 109, note <sup>2</sup>, prefers the reading इत्थः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

<sup>a</sup> The four and a half ślokas, 49<sup>cd</sup>-53, are quoted in the *Nītimāṭjari* on RV. i. 170. 1. <sup>b</sup> Cp. Nirukta i. 5: *agastya indrāya havir nirupyā marudbhyaḥ sampraditśām cakāra; sa indra etya paridevayān cakre.*

50. Indra recognizing his intention (*tad-bhāvam*)<sup>a</sup> said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there <sup>b</sup> is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'<sup>c</sup>?

तत्त्वावम् bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तत्त्वावम् k, तत्त्वावम् hdm<sup>1</sup>r.—इद्धो Bhdm<sup>1</sup>, स्तिष्ठो r.—तत्त्वावीत् hdm<sup>1</sup>r, ततोऽब्रवीत् Bn.

<sup>a</sup> Cp. below, vi. 38: *viditvā tasya tam bhāvam*. <sup>b</sup> 50<sup>cd</sup> closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvah: kas tad veda yad adbhitam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvas* by *śvastanam*: see Roth, Erläuterungen, p. 6. <sup>c</sup> Yāska, loc. cit., explains *adbhitam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'<sup>a</sup>. Agastya (then) said to Indra, 'Why, us?' (*kim nah*: i. 170. 2); 'they (the Maruts) are thy brothers'<sup>b</sup>.

कस्त्वित्तर्थसंचारे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कस्त्वित्तर्थसंचारे b, कस्त्वित्तर्थसंचारे fk, कस्त्वित्तर्थसंचारे r, कस्त्वित्तर्थसंसारे m<sup>1</sup>hd (°त्वथ° hd), कस्त्वित्तर्थार्थसंचारो n, कस्त्वित्तर्थसंचारो n(abgm), cp. RV. i. 170. 1, अभि संचरेत्य.

<sup>a</sup> 51<sup>ab</sup> is a paraphrase of RV. i. 170. 1<sup>cd</sup>: *kasya cit=anyasya, cittam eva=cittam uta ādhītām, artha-saṃcāre=abhi saṃcarenyam, vinaśyati=vi naśyati*. In Nirukta i. 6 *ādhītām* is explained by *ādhyātām=abhipretam*. <sup>b</sup> *Bhrātaras tava*=RV. i. 170. 2: *bhrātaro marutas tava*.

52. ‘Agree with the Maruts<sup>a</sup>; slay us not, Śatakratu’<sup>b</sup>. But in the (stanza) ‘Why us, O brother?’ (*kim no bhrātah*: i. 170. 3) Indra reproached Mānya<sup>c</sup> (Agastya).

संप्रकल्पत्वं *fkr<sup>2</sup>r<sup>5</sup>n* (cp. RV. i. 170. 2, कल्पत्व), संप्रकल्पत्वं *b*, संप्रकल्पत्वं *hdm<sup>1</sup>r*.—  
जः *br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n*, RV., न् *f*, ग *k*, च *hdm<sup>1</sup>r*.—इति त्वस्यां *hm<sup>1</sup>rfk*, इति त्वस्यां *b*, इति त्वस्यां *n*.

\* *Marudbhīḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhiḥ kalpasva sādhuyā*.      <sup>b</sup> *Vadhir mā naḥ*; cp. RV. ibid.: *mā naḥ samarane vadhiḥ*.      <sup>c</sup> Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) ‘Ready’ (*aram*: i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)<sup>a</sup>.

त्वरमित्यस्यां *hm<sup>1</sup>rfk*, त्वरमित्यां *b*, त्वरमत्प्रीत्या *n*.—चुञ्चम् *hm<sup>1</sup>r*, चुद्रम् *b*,  
कुञ्चम् *fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n*.—प्रशामयत् *hm<sup>1</sup>r*, प्रसादयत् *br<sup>2</sup>r<sup>5</sup>n*, प्रसाधयत् *r<sup>7</sup>*, प्रसादयन् *fk* (cp. TB. ii. 7. 11 on RV. i. 165: *tān . . . kayāśubhīgena ḥamayatām*, and TMB. xxi. 14. 5: *agastyo . . . tenagāśamayat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवन्नं *brn*, सदनं *fk*, संगमनं *Am<sup>1</sup>*.—The end of the *varga* is here marked by ७० in *hdf*, by ७१ in *b*, not at all in *m<sup>1</sup>k*.

\* The second line (५३<sup>ed</sup>) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

### 11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

थ B, च *hm<sup>1</sup>r*.—निपातेन ऐद्रेषु *r*, निपातेन ऐद्रेषु *hdm<sup>1</sup>bfk*, निपातेषु ऐद्रेषु *r<sup>5</sup>r<sup>7</sup>*.—  
मरुतः सुतान् *m<sup>1</sup>*, मरुत सुतान् *hd*, मरुतसु तान् *r*, मरुतः सुताः *br<sup>5</sup>r<sup>7</sup>*, मरुत सुतिः *k*,  
मरुत सुतिः *f*.—Before 54, *bfkr(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>)* add the following śloka (wanting in *hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>*):

पूर्वया सांख्यनिक्षिद्वो<sup>a</sup> ह्यगस्यं स्तेहकाम्यया ।  
एवं संवन्नं घासा प्रादातेभः स तत्त्विः ॥

<sup>a</sup> *r*, सांख्यादिद्वो *f*, सांख्यादिद्वो *k*, सांख्यादिद्वंद्वो *b*.      <sup>b</sup> *r*, <sup>a</sup>गस्यं स्तेह<sup>0</sup> *f*, <sup>a</sup>गस्यं स्तेय<sup>0</sup> *k*, <sup>a</sup>गस्येह *b*. The correct form of the first line was probably पूर्वया सांख्यनिक्षिद्वमगतस्य: स्तेहकाम्यया, ‘with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.’ This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with ५३<sup>ed</sup>.

55. Pleased at heart the seer praised the Maruts again separately<sup>a</sup> in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173–178).

तांस् dr, तां hm<sup>1</sup>bfk.—पृथक्पृथक् bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पुनः पृथक् hm<sup>1</sup>r.—प्रति fkm<sup>1</sup>, प्रेति  
hdr, प्रेति k.—रक्षं षड्भिमः परेषु सः hdm<sup>1</sup>r, गायत्यषड्भिमः शृचोपतिः B (गायत् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).

<sup>a</sup> That is, by themselves, without Indra, the repetition of *prithak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsaḥ*: i. 173. 3–6) is praised with them<sup>a</sup>. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तैः सह b, ते सह fm<sup>1</sup>, ते सहा k.—This śloka appears in bfkm<sup>1</sup>, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramanī, *catasro 'nyā marutvatvatiyāḥ*, is based on it.

<sup>a</sup> Cp. Sarvānukramanī: *marutvāṁs tv indro devatā*.

57. The seer<sup>a</sup> began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*rtau*)<sup>b</sup>.

ऋतौ bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ऋतुः hm<sup>1</sup>r.—ऋषिर् hrbfk, ऋषिर् m<sup>1</sup>.—स्त्रोपमुद्रां has been misprinted स्त्रोपमुद्रां.—The end of the *varga* is here marked by ११ in hdbfk.

<sup>a</sup> That is, Agastya.      <sup>b</sup> The Nītimahājāri on RV. i. 179. 1 quotes ślokas 57–60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

## 12. Agastya and Lopāmudrā. RV. i. 180–191.

58. She with the two stanzas 'During many' (*pūrvih*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity<sup>a</sup> of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śruti*)<sup>b</sup>, sang the last two (stanzas: 5, 6).

सर्वे m<sup>1</sup>fr, सर्वे hbk.—शुल्येन m<sup>1</sup>, उल्येन r(r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), न स्वेच्छः hd, न स्वेतत् b, न स्वेच्छः r<sup>2</sup>r<sup>3</sup>, न स्वेन fk, न स्वेतत् r<sup>5</sup>r<sup>7</sup>. The evidence of the Sarvānukramanī (cp. also Sāyaṇa) leaves no doubt as to शुल्येन: having been the original reading; see note<sup>b</sup>

\* Cp. iv. 47: *samvādām tapasā veda*, and iv. 50: *vijñāya . . . tadbhāvam*.      b Cp. Sarvānukramanī: *samvādām śruti-vāntevāsi brahmacāri-gantye . . . apātyat*; and Sāyaṇa on RV. i. 179. 5: *sam-bhogasam-lāpam śruti-vā tatprāyaścittam cikirṣur uttarābh्यām āha*.

60. The preceptor and his wife (*guru*) lauding and embracing him kissed him on the head, and smiling both of them said to him, ‘You are sinless, son’<sup>a</sup>.

प्रश्नस् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, प्रश्नस् r, प्रश्नस् b, अशंसतां sk.—गृह् r, गृह् m<sup>1</sup>bsk, गृह् hd.—  
०विजिघ्नुः: b<sup>1</sup>r, ०विजिघ्नुः: bf, ०विजिघ्नुः: k.—०भावनागा चसि bskr, ०मी इनागो  
०सोति Am<sup>1</sup>.

\* RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, Sagenstoffe, pp. 120-126.

61. Then with the five hymns (i. 180-184), ‘Your (coursers) through the regions’ (*yuvu rajāṁsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, ‘Which of the two’? (*katarā*: i. 185),

कतरेति परेण hd<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, कतरेण परेण m<sup>1</sup>, कतरेण (only) b, सूक्तेन कतरेण rsk,  
सूक्तेन कतरेति r<sup>5</sup>.

62. (he praised) Heaven and Earth; with the hymn ‘To our’ (*ā nah*: i. 186), all the dwellers in the sky (*viśvān divaukasah*)<sup>a</sup>; (with) ‘The draught’ (*pitum*: i. 187), Food—‘Kindled’ (*samiddhah*: i. 188) is an Āpri hymn<sup>b</sup>—and (with) ‘O Agni, lead’ (*agnē naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm<sup>1</sup>bsk.—समिद्धोऽवाप्रियो bf, समिद्धो ह्याप्रियो kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,  
समिद्धाप्त्यो hr, समिद्धाद्यो d, सामिद्धाद्यो m<sup>1</sup> (cp. Sarvānukramanī: समिद्ध आप्रियः).—  
पितमपे नदेति च h<sup>1</sup>m<sup>1</sup>r, पै च नदयापद्ये bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (Sarvānukramanī: अपे नद ... आपेयम्).

\* That is, the All-gods (*viśvān devān*).      b According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tusṭāva* in 61<sup>o</sup>. The reading of A is irregular in its Sandhi (*samiddhāpṛyāḥ=samiddha* *āpṛyāḥ*), while in B the pratīka is imperfect: *agnē ca naya* for ‘*agnē naya*’ *ca*.

63. ‘The restless’ (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), ‘Venomous creature’ (*kaṅkataḥ*: i. 191)<sup>a</sup>, is of esoteric import (*upaniṣat*)<sup>b</sup>. Some consider this to be a praise of Waters, Grass, and the Sun<sup>c</sup>.

परम् hm<sup>1</sup>r, परः: b, परा skr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—सुतिं hdrk, सुतिर् b, सुति f.

\* Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatopaniṣat* = *kaṅkata upaniṣat*).      b On the meaning of *upaniṣat* as used here, cp. Śadguruśisya on RV. i. 50.

° Cp. Sarvānukramanī: *kaṅkataḥ . . upaniṣad . . ap-īrṇa-sauyāṇ viṣaśāṅkāvān agastyaḥ prābravīt.*

64. Or Agastya, in fear of poison<sup>a</sup>, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure<sup>b</sup> (*naṣṭarūpa*)<sup>c</sup>.

ददर्श तदगस्त्वो दा hm<sup>1</sup>r, ददर्शतदगस्त्वसु B.—चवृष्टास्त्वो hm<sup>1</sup>B, चवृष्टास्त्वो r.—  
गष्टरूपः B, विश्वरूपः hm<sup>1</sup>r.—सूक्ष्मस्त्वास्त्वो hm<sup>1</sup>B, सूक्ष्मस्त्वास्त्वो r.—त्रूपः m<sup>1</sup>, त्रूपः hd<sup>3</sup>,  
त्रूपः bf, त्रूपः k, त्रूपः r.—The end of the *varga* is here marked by १२ in *bṛk*, not in  
hm<sup>1</sup>.

\* Op. the quotation from the Sarvānukramanī in note ° on the preceding śloka.  
b No name of any deity appears in this couplet; and as to the only two names of living things, *kusumbhaka* and *vr̥cīka*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥cīka*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tatkā rūpam hi dṛṣyate* which is used several times in the BD. (iii. 76 &c.).

° The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a *māṇḍala* always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to *māṇḍala* vi).

### Mandala ii.

#### 13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samiddho agnih*: ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

अस्तौह् hm<sup>1</sup>r, स्तौति r<sup>5</sup>r<sup>7</sup>, स्तौति f, स्तौति k, वेत्ता b.—जातवेदस्म् bṛkr<sup>2</sup>r<sup>3</sup>, जातवे-  
दस्म् hd, जातवेदस्म् m<sup>1</sup>r.

66. a Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य  $hm^1rns$ , संयोज्य  $bskr^2r^5r^7$ .

<sup>a</sup> The Nītimāñjari on RV. ii. 12. 1 quotes 66–69; Sāyana quotes 66–68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इदमिति  $hm^1rn$ , इदृशं इति  $bsks$ .—मला तु  $hm^1rks$ , मला द्वौ  $bn$ , मला तौ  $fr^5$ .—चोभौ  $Bm^1ns$ , चेष्ट  $hdr$ .

68. The seer becoming aware of the intention (*bhāva*)<sup>a</sup> of these two bent on evil, proclaimed the deeds of Indra with the hymn ‘Who when born’ (*yo jātah*: ii. 12).

<sup>a</sup> Cp. above, 59: *viditvā . . . taylor bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) ‘This is (my) opportunity,’ struck them down (*nibarhayat*).

उत्तेषु  $hm^1rfs$ , कीर्तेषु  $r^1r^4r^6$ .—भीसाकाशु विवेश ह  $hdm^1r$ , भीती सुषुप्तुकदा  $Bn$  (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhypyū cumurīm dhunīm ca jaghantha*).—निर्बह्यत्  $hdm^1$ , न्यवर्हयत्  $r$ , न्यवर्हयत्  $b$ , त्वबह्यत्  $f$ .—The end of the *targa* is here marked by १३ in *hdbf*, not in *k*.

#### 14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: ‘Look upon me, friend, as one beloved; for you have become dear to me’;

ऋषिं  $hm^1r$ , इदं  $br^5r^7$ , इद्रं  $f$ , इदृशं  $k$ .—मां  $hm^1bsk$ , मा  $rr^1r^4r^6$ .—पश्च  $hm^1rbfs$ , पश्च  $r^1r^4r^6$ .—प्रियस्तं  $hm^1bskr^6$ , प्रियस्तं  $rr^1r^4r^6$  (Mitra thinks the correct reading of this passage should be: मांसं खे पश्चं प्रियस्तम्!!).—स्नागतो  $hm^1r$ , यागतो  $bsk$ , चागतो  $r^6$ .

71. ‘Ask a boon of me; and may your penance never fail.’ Bowing down the seer replied to him: ‘For us, O chief of speakers<sup>a</sup>,

वरं  $hm^1r$ , वरान्  $bsk$ .—वर  $Am^1$ , वरः  $bskr$ .

The seer uses this form of address in support of one of the boons he asks, ‘speech that stirs the heart.’

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes<sup>a</sup> and wealth. We, O Indra, turn our thoughts (*dhimahc*)<sup>b</sup> to thee;

इद्ध धीमहे <sup>hdm<sup>1</sup></sup>, इद्धमीमहे <sup>r<sup>5</sup></sup>, इद्ध धीमहि <sup>r</sup>, इद्ध वामहे <sup>kr<sup>2</sup></sup>, इद्धा वामहे <sup>f</sup>,  
इद्धा धीमहे <sup>b</sup>.

\* The expressions *suvīrāh* and *vāk cāstu hrdayāngamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvīrāśo vidatham ā vadema*, and by ii. 21. 6<sup>c<sup>d</sup></sup>: (dhehi) *posam rayinām, arīṣṭim tanūnām, svādmānām vācaḥ*. <sup>b</sup> The evidence of the MSS. points to the form *dhi-mahe* (which I take to be the 1. plur. pres. middle of *dhi*, to think); *dhimahi* in R is doubtless due to the influence of that form in the Sāvitri (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth<sup>a</sup>, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathitarah*)<sup>b</sup>.

त्वां च विजानीमो <sup>hm<sup>1</sup>rb</sup>, त्वां परिजानीमो <sup>fk</sup>.—जग्नि जग्नि br, जग्नि जग्नि f,  
ज्ञानि ज्ञानि <sup>hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup></sup> (श्यानि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, ष्यानि for ज्ञानि).—त्वप्रतम् <sup>hm<sup>1</sup>rb</sup>, त्वां  
त्वप्रतम् <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, वक्तव्य <sup>fk</sup>.—मापगास्त्वं <sup>m<sup>1</sup></sup>, मापगास्त्वद् <sup>hdr</sup>, माप्रागाच्च <sup>f</sup>, माप्रागाच्च <sup>r<sup>5</sup>r<sup>7</sup></sup>,  
मापच्च <sup>b</sup>.

<sup>a</sup> That is, probably, in every form thou assumest. <sup>b</sup> This being a reason for Indra remaining with Gr̄tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakis tvad rathitarah*.

B 74. This choice (made by Gr̄tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śaci hearing that<sup>a</sup>,

तदिदं br, तदिवं <sup>fk</sup>, तदिम् <sup>m<sup>1</sup></sup>.—वार्यम् <sup>f</sup>, वार्यम् <sup>b</sup>, चार्यम् <sup>m<sup>1</sup></sup>, चार्यम् <sup>r</sup>.—श्रेष्ठा-  
न्मुखात्यया <sup>r</sup>, श्रेष्ठानि चात्यया <sup>m<sup>1</sup></sup>, श्रेष्ठानप्रियात्यया <sup>b</sup>, श्रेष्ठानप्रियात्यया <sup>fk</sup>.—This śloka is not found in A, but bfk <sup>m<sup>1</sup>r</sup> have it.—The end of the śloka is here marked by ७४ in bfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the prayer of Gr̄tsamada stated in 72, 73.

### 15. Story of Indra and Gr̄tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुराषाह <sup>hdm<sup>1</sup></sup>, रथानं B.—तु Bhdm<sup>1</sup>, स्ता r. —स्फविषाह <sup>hm<sup>1</sup></sup> स विषाह <sup>k</sup>

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramda*) himself affectionately honoured him,

४८८ hm<sup>1</sup>r, तौ च bfk.—०सदर्ण hm<sup>1</sup>r, ०मवर्ण br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०मुवर्ण fk.

77. and paid reverence<sup>a</sup> to the seer with ceremony prescribed by rule<sup>b</sup>. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमृषि चाभ्यपूजयत् r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>d, तमृषिमभ्यपूजयत् hm<sup>1</sup>, तमृषिचाभ्यपूजयत् r, तमृषिभाष्यपूजयत् b (transposition for ०विशामः ?), तमसाभ्यपूजयत् f.

<sup>a</sup> Cp. below, v. 79, where the same verb (*pūj*) is used of a king receiving a seer.

<sup>b</sup> Op. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥nan*)<sup>a</sup> delight (*mādayase*) us, therefore, being the son of Sunahotra<sup>b</sup>, you shall be (called) Gr̥tsamada by name<sup>c</sup>.

तमसाम् r, तमसाम् b, तमसाम् hdm<sup>1</sup>, चमाम् (for the three words असात्मकाम्) fk.

<sup>a</sup> Cp. Yāska's etymology, Nirukta ix. 5: *gr̥tsa iti medhāvināma gr̥nātēḥ stutikarmanāḥ*.

<sup>b</sup> Cp. Ārṣānukramanī ii. 2: *avasēṣṭa sunahotrasya*; and Sadgurusīya on Sarvānukramanī, introduction to Maṇḍala ii: *sunahotraputraḥ*. <sup>c</sup> Cp. Sadgurusīya, ibid.: *pāśead īdrenopaktagṛtsamadanāmā*. The reference he makes to the 'Rāyanukramana' can only be intended for a paraphrase of the corresponding passage in the Ārṣānukramanī, ii. 2-3<sup>ab</sup>.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्तिम् hdm<sup>1</sup>r, ब्रह्मणस्तिः bfk.—The end of the *varga* is here marked by १४ in hbfk, not in m<sup>1</sup>.

#### 16. Deities of RV. ii. 23-30.

80. Now he praised Brhaspati also in those (stanzas) in which (that form of) the name (*linga*)<sup>a</sup> appears. He praised him also<sup>b</sup> with the four (hymns) after this (ii. 23-26)

दृष्टिरूपनिरेष च hm<sup>1</sup>r, दृष्टिरूपस्तिः सह r<sup>7</sup>, दृष्टिसंगस्तिः सह b, दृष्टिरूपस्तिः सह fk (cp. Sarvānukramanī on ii. 23: वाईसमाक्षु दृष्टिरूपाः).—तमसमिं bfr, तमसमिं

k, तमभ्यनि० hd m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>9</sup>r<sup>7</sup>.—मिरित्त kr<sup>5</sup>, मिरित्ति r<sup>3</sup>, मिरित्ति० hd, मिरेत्त r<sup>7</sup>, मिरेत्त  
m<sup>1</sup>fr, मिरेष्व b.

\* The Sarvānukramaṇī has the same word *dṛṣṭalīṅgā*, which Sadguruśiṣya explains as follows : *tatra bṛhaspate devanida ityādi-dṛṣṭa-bṛhaspati-sabdaḥ bṛhaspatidevatyāḥ*.

<sup>b</sup> That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmaṇaspatim* in  
<sup>79<sup>c</sup></sup> because 80<sup>ab</sup> is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām* : ii. 23. 1); in the (stanza) 'All' (*viśvam* : ii. 24. 12) Indra and Brahmanaspati together. Or <sup>a</sup> (he praised) Bṛhaspati incidentally (*prasāṅgāt*) and Brahmanaspati strictly speaking (*eva*) <sup>b</sup>.

सहेजात्र व्यापारीयता hrbsk, महेजात्र व्यापारीयता dm<sup>1</sup>.—“पति प्रसङ्गादा hm<sup>1</sup>r, निप्रसङ्ग-त्वाद् bfrkr<sup>2</sup>r<sup>5</sup>.—“पतिमेव च hm<sup>1</sup>bfr, “पतिमेव वा r<sup>5</sup>.

\* As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Br̥haspati is *rzbhāj* (80) or *nīpātabhāj* (81). <sup>b</sup> The Sarvānukramanī gives the deity of ii. 23-26 as Brahmanaspati, adding *bṛkṣapatyās tu dr̥ḍhalīgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed <sup>a</sup>.

To Mitra, Varuna, Dakṣa, Amṛta, Tūvijāta<sup>b</sup>, Bhaga, Aryaman,

**बृद्धोः**  $h dr^3$ , **तथोः**  $m^1 r - 82^{ab}$  is not to be found in  $bfkr^2 r^5$  (doubtless also  $r^7$ ), that is, it belongs to A only. As the *varga* has six *slokas* with this line included, the latter is probably a later addition. Cp. note on  $83^{ad}$ .

\* That is, though praised under different names, their activity cannot be distinguished in these hymns.      b Though this word is an epithet of Varuna in RV. ii. 27. 1 where the names of the Adityas are enumerated, it appears here to be meant as a proper name so as to make up seven Adityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *twojatah* is explained as *bahu-jatah ca dhātē*. In BD. vi. 147, 148<sup>a,b</sup> (B) twelve Adityas are enumerated, including Dhātē.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuna. (The stanza) addressed to Varuna beginning<sup>a</sup> 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like<sup>b</sup>.

वाद्यी  $b\bar{f}kr^5r^7$ , वाद्यी  $hdm^1r^3$ .—इत्याचा  $hdm^1r^3$ , इत्याचा  $br^6r^7$ .—स्वमात्रा $r^3bfk$ , स्वमात्रा $m^1$ , स्वमात्रा $hd$ .—प्रकाशिणी  $k$ , प्रकाशिणी  $fb$ , प्रकाशिणी:  $hdm^1r^3$ .—४३<sup>rd</sup> occurs here in  $hdm^1r^3$ , but in the B MSS. it is found after १२, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note <sup>a</sup>). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82<sup>ab</sup>, found in A only, and 81<sup>cd</sup>, which could be spared from the text with advantage, though it is found in all the MSS.

<sup>a</sup> The reading of the B MSS. would mean: ‘The (stanza) “Who me” in (this) hymn to Varuṇa.’ The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *rāruṇi*.      <sup>b</sup> The reading of m<sup>1</sup> looks like *duḥsvap-nāghā*<sup>o</sup>, ‘the sin (caused) by evil dreams.’ Some MSS. of the Sarvānukramaṇi add the words *upāntyā duḥsvapna-nāśini*, and the Rgvidhāna, i. 30. 1, describes this stanza as *duḥsvapnaśamāni*.

84. ‘Upholders of law’ (*dṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, ‘Right’ (*rtam*: ii. 30), is addressed to Indra. In the (stanza) ‘His power indeed’ (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm<sup>1</sup>r, परं ततः br<sup>5</sup>, परं तमः f, परं यतः r<sup>3</sup>, परं मतः k.

85. But in the hemistich ‘O Sarasvatī, thou’ (*Sarasvatī tvam*: ii. 30. 8<sup>ab</sup>) the Middle Vāc (is praised). ‘Who us’ (*yo nah*: ii. 30. 9) is (in) praise of Br̥haspati; the stanza ‘That of yours’ (*tam vah*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा तु hdm<sup>1</sup>b, माध्यमा तु fkr<sup>2</sup>.—बृहस्तिसुतिर्यो नस् b, बृहस्ते सुतिर्यो मास् fkr<sup>2</sup>, बृहस्ते सुतिर्यो चस् r<sup>5</sup>, बृहस्ति तु यो नस् hdm<sup>1</sup>r.—तम् चाह् r<sup>5</sup>, त्वरे त्रिन् fk, तत्सविद् b, चस्मा hm<sup>1</sup>r: the reading of the B MSS. is supported by the Sarvānukramāṇi: *yo no bārhaspatyā tam vo māruṣi*.—The end of the *varga* is here marked by ९६ in hbfk, not in dm<sup>1</sup>.

### 17. Deities of RV. ii. 31-35.

86. ‘Our’ (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) ‘Of this’ (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

स्वाह् bskr<sup>5</sup>r<sup>7</sup>, स्वात् hm<sup>1</sup>r<sup>3</sup>, तु r.—आदावस्येंति चास्य तु b, आदावस्य चास्य तु चक् f, आदा चक् आन्तिमास्य तु r<sup>5</sup>r<sup>7</sup>, सुक्लादावस्य चास्य चक् r<sup>3</sup>, सुक्लादावस्य चास्य लूक् hd, सुक्लादावस्य लक् m<sup>1</sup>, सुक्लादावस्य मस्य तु r.—ॐस्वाद्यो m<sup>1</sup>, ॐस्वाद्यो hdm<sup>2</sup>, ॐस्वाद्यो f, ॐदेव्यस्वाद्यो r, ॐदेव्यस्वाद्यो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (आदा) गृहि स्वाद्यो b.—br<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have

ऋता at the beginning of the line before वाता० (instead of at the end of the preceding line).—वात चिंद्री m<sup>1</sup>, चात चिंद्रो h, वात चिंद्रो d, वात चिन्द्रा r<sup>3</sup> (cp. Sarvānukramanī : द्वे ऐच्छ्री लाञ्छ्री वा), तथि॒वेन्ध्री r, वेद्वियोथवां f, वेद्वियौर्वचा b, चिन्द्रौ वर्षो r<sup>5</sup>r<sup>7</sup>.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Siniवाली (6, 7), while with the last (8) the six (goddesses) Guṅgū and the rest (are praised) :

B preceded by these (stanzas : *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' <sup>a</sup> (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुञ्जावास् b, षट् गुञ्जावास् m<sup>1</sup>d (षट् d), षट् गंगावास् b, षट् चावास् fk, षट् भुम्बावा० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, षट् लेङ्गोपग्न्यास् r.—तथान्तया hm<sup>1</sup>r b fk, नन्तया सुताः: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—87<sup>cd</sup> are found in B only, not in A m<sup>1</sup>.

<sup>a</sup> In TS. iii. 3. 11<sup>5</sup> the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11<sup>3-4</sup>); these are again preceded by four to Dhātr̄ (TS. iii. 3. 11<sup>2-3</sup>).

B 88. Followed by these (*taduttare*) there are two, *anu nah* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātr̄ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

तिति ते सृते r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, लिदिति सृतम् b, लिति सृते fk.—चतस्र् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, च ॥ तित्स्र् fk, चे तित्स्र् b.—तचाहौ fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तचादा k, सूचायो b.—इधाति जो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इदाति जा fk, इदा जो (इदागु जो TS.).

89. Now 'To thee' (*ā te* : ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāh* : ii. 34) to the Maruts.

Seeing a beast (*mrgam*)<sup>a</sup> on his left, the seer himself approaching in fear (*bibhyad etya*)<sup>b</sup>,

वामतसु hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वामदेवसु b, वामदेवु fk, वामदेवो r.—मृगं hm<sup>1</sup>r<sup>3</sup>, मृगाण् bfk r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (मृगं in RV. ii. 33. 11).—विभदेत्य च्छषिः स्थथम् hdm<sup>1</sup>, विभतीत्य च्छषिः स्थथम् f, विभ तेभ्य रिषि स्थथम् b, विभत्तेभ्य च्छषिः स्थथम् r, (सौत्य) धनि निप्रस्थितांसुहि (the last two syllables come from the following line) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Or 'beasts' according to six MSS.

<sup>b</sup> Or 'afraid of them' according to several MSS.'

90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवासौत् hd, शुभेवासौ b, रुभेवासौ f, एद्यमसौत् r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—90<sup>a,b</sup> is omitted in m<sup>1</sup>r.—ततः परे hdr, ततः परे br<sup>7</sup>, तः परे fk.—The end of the *varga* is here marked by १७ in bfk, not in hdm<sup>1</sup>.

### 18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitṛ (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

ॐ त्वं च hbk, ॐ त्वं च f, ॐ त्वं च r.—सोमापौष्णे b, सोमपौष्णयो (सुताः) f, सोमा-पूष्णे hm<sup>1</sup>r (सोमापौष्णम् Sarvānukramanī).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praüga deities<sup>a</sup>. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nipāta-bhāj*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts<sup>b</sup>.

ॐ वायवो पञ्चाथ A, ॐ वायवं व्यञ्जने b, ॐ वायवं विवात्त f, (वैक्षु) वायवा अस्यासु r.—प्राउगासु b, प्राउगास् hdm<sup>1</sup>rfk.—अभिस्कृच hrsk, अभिस्वच b.

<sup>a</sup> On these deities cp. above, ii. 27-35; also Sarvānukramanī on RV. i. 3 and ii. 41.

<sup>b</sup> According to the Sarvānukramanī, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19<sup>c</sup>.

93. Now<sup>a</sup> Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out<sup>b</sup>, uttered a cry (*vavāśa*)<sup>c</sup>.

खुति hm<sup>1</sup>rs, खुतं bfkr<sup>2</sup>.—ववाशास्त्राय दशिणाम् hm<sup>1</sup>rs, ववासे प्रति दशिणाम् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, खवाशे प्रति दशिणाम् b, ववासे प्रति दशि f.

<sup>a</sup> This and the following sloka are quoted by Śadguruśiṣya (p. 104) on RV. ii. 43.

<sup>b</sup> Cp. Nirukta ix. 4: *gr̄tsamudam artham abhyutthitan kapīñjalo 'bhivavāśe*, cp. Sarvānu-

kramaṇī on RV. ii. 43; Ṛgvidhāna i. 31. 3, 4; Max Müller, RV.<sup>2</sup> vol. ii, p. 8. <sup>c</sup> Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note <sup>b</sup> is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for kapiñjala is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (kanikradat : ii. 42. 1).

पराभ्यामभिं hm<sup>1</sup>r, एताभ्यामभिं <sup>s</sup>, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm<sup>1</sup>.

### Mandala iii.

#### 19. The seer Viśvāmitra. Deities of RV. iii. 1–6.

95. The son of Gāthī<sup>a</sup> who, after ruling the earth <sup>b</sup>, attained by penance to the position of a Brahman seer (*brahmarsi*) and (obtained) a hundred and one sons<sup>c</sup>, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā* : iii. 1), and the two following (iii. 2, 3)

प्रशास्य hm<sup>1</sup>rb, प्रशास्यं f.—गं यस् b, गायंस् r, गाय fkr, गायस् hd, गायिस् m<sup>1</sup>.—<sup>०</sup>भगव्यहृd hd, <sup>०</sup>धगव्यहृ b, <sup>०</sup>धगव्यहृ r<sup>6</sup>r<sup>7</sup>, <sup>०</sup>धगव्यहृ f.—गायिपुच्यस् hd, गायिपुच्यस् r, गायिपुच्यस् fkr, गायिपुच्यस् b.—यत्परं च hm<sup>1</sup>r, यत्परेति चा f, यत्परेति च b, तत्परे च r<sup>9</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> That is, Viśvāmitra, seer of Mandala iii. Śadguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. <sup>b</sup> This remark of course refers to Viśvāmitra having originally belonged to the warrior class. <sup>c</sup> Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit* : iii. 4) is an Āpri hymn (*āpryah*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns<sup>a</sup>, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*)<sup>b</sup>.

वैश्वानरीये च fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, वैश्वानरीये च b, वैश्वानरीयेति r, वैश्वानरायेति hdm<sup>1</sup> (the *pratika* of iii. 3). I have omitted the syllable च because it is redundant after यत्परे च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm<sup>1</sup> यत्परं च। वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये� had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: ‘the following also (iii. 2) beginning “vaiśvānarāya” (is addressed to Agni, instead of Vaiśvānara),’ and no account is then taken of iii. 3.—आप्यो *hd*, आप्यो *m<sup>1</sup>*, आप्रो *r*, आप्रियो *bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*, आप्रिया *k*.—दे आपेये *hm<sup>1</sup>r*, दे च ये ये *b*, दे च ये *fk*, दे अपेये *s*.—तव त्व *hm<sup>1</sup>r*, तस्य *bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>s*, तस्य *k*.—यावापृथिव्या उषसो निपाता *r<sup>3</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*, यावापृथिव्या उषसी निपाता *fb*, यावापृथिव्यातुषसो निपाता *m<sup>1</sup>*, यावापृथिव्यी तु निपातभाषाष् *r*, Ṣadgurusīṣya (cp. v. r.).—पितरश्च *hm<sup>1</sup>rs*, पितरोऽच *r<sup>3</sup>bfk* *r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*.

\* On the Sandhi ऋवा उषसो see introduction to Sarvānukramaṇī, p. x, and footnote <sup>2</sup>; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. <sup>b</sup> *Nipāta* is here used = *nipātīn*. The last three pādas of 96 are quoted by Ṣadgurusīṣya, p. 105.

97. In (hymns) addressed to Agni, Vaiśvānara, Varuṇa, Jātavedas are seen to be praised <sup>a</sup>. Wherever (here) one (of them) may be praised or there is no (actual) praise <sup>b</sup>, one should know that they are intended to be incidental or to serve as a comparison.

सूर्येतेका *hm<sup>1</sup>r*, सूर्येतेको *B*.—यत्तात्यसुतिर्वा *hm<sup>1</sup>r*, तत्तात्यसुतिर्वा *B*.—निपात्यर्थात्यो *hdm<sup>1</sup>*, निपात्यर्थात्यो *r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>*, निपात्यात्यो *b*, निपात्यात्यास्त्वामु *fk*, निपात्यात्यास्त्वामु *r*.—०पमार्थात्य *hdm<sup>1</sup>*, ०पमार्थात्य *r*, ०पमार्थात्य *fk*.

<sup>a</sup> The first pāda has only ten syllables. <sup>b</sup> That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers <sup>a</sup>, the Grtsamadas, the Vasiṣṭhas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Āṅgirases, the Atris, Aditi, the Bhojas <sup>b</sup>, the Kaṇvas, the Bhṛgus, the Two Worlds (*rodasi*), the Regions (*dīśah*) <sup>c</sup>,

कुशिका *bfk*, कुशिको *hdm<sup>1</sup>r*.—गोतमात्य *hd*, गोतमात्य *m<sup>1</sup>bfkr*.—भोजा *hm<sup>1</sup>rb*, भाजा *fk*.—कर्त्त्वा *m<sup>1</sup>*, कर्त्त्वो *hdr*, कर्त्त्वा *kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*, कर्त्त्वा *f*.

<sup>a</sup> Mentioned as a class or group, like all the following names except the Aśvins, Rodasi, and Aditi. <sup>b</sup> That is, liberal patrons, here spoken of as a class (as in RV. x. 107). <sup>c</sup> Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end <sup>a</sup>, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāj*) <sup>b</sup>.

०सौम्या *hd*, ०सौर्यो *B*.—०मारसेषु ऐद्ध्रा *r*, ०मारसे ऐद्ध्रा *hdm<sup>1</sup>*, ०मारसे ऐद्ध्रा *bfk*, ०मारसे ऐद्ध्रा *fk*.—०सौर्योषसेषु *r*, ०सौर्योषसेषु *hd*, ०सौर्योषसेषु *m<sup>1</sup>*, ०सौर्योषसेषु *r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*,

सौम्योषेषु b, सौम्योषेषेषु f.—सुतासु hm<sup>1</sup>r, सुतासा: r<sup>6</sup>r<sup>7</sup>, no तु or ता: in bsk.—देवता: सूक्ष्माताः r, देवता: सूक्ष्माताः hm<sup>1</sup>r<sup>2</sup>, देवता सूक्ष्मागिनी bsk, देवतां सूक्ष्मगिनीम् r<sup>7</sup>, सूक्ष्मागिनाम् r<sup>5</sup>.—The end of the *varga* is here marked by १६ in bskd.

<sup>a</sup> Cp. above, iii. 52; also i. 22 and below, v. 171. <sup>b</sup> That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

## 20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*urdhva ū ū na ītaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupi*), and the five (beginning) 'They anoint thee' (*añjanti tvāः*: iii. 8. 1-5).

ऐति br, ऐति hm<sup>1</sup>fsk.—काएवाव् r, करव्वाव् hd, करव्वव् m<sup>1</sup>, काएवाव् bsk.—यौथाव् hd, योपाव् m<sup>1</sup>bsk, यौपी द्वा r.

<sup>a</sup> The correct *pratika* is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest<sup>a</sup> (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)<sup>b</sup>. The sixth (hymn: iii. 12)<sup>c</sup> is said to be addressed to Indra-Agni.

शेषा बङ्गभ्यो बङ्ग (यूपेभ्यो) hd, शेषेभ्यो बङ्गभ्यो m<sup>1</sup>r<sup>3</sup>, शेषो बङ्गभ्यो b.—ब्रह्मनी योक्ता hdm<sup>1</sup>, ब्रह्मना योक्ता bskr<sup>6</sup>, ब्रह्मनाः योक्त्रों r<sup>6</sup>r<sup>7</sup>, ब्रह्मनी योक्ता r.—षष्ठमी-द्वापमुच्यते hdr, (योक्त्रे) द्वापी ऐद्वापमुच्यते r<sup>6</sup>r<sup>7</sup>, इद्वापेद्वापाम्भु b, इद्वापीद्वापाम्भु --- fsk.

<sup>a</sup> That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted: *añjanti yūpastutih: sas̄thyāyābhīr bahavo, 'nyā vṛascinī, aṣṭamī vaiśvadevi vā.* <sup>b</sup> The text of the Sarvānukramaṇī (also Sūyaṇa) has *vṛascinī*, but *Sadgurūsiṣya* (*adhikarane lyuṭ*) must have read *vṛascinī*.

<sup>c</sup> That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim usasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indras ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

ऋपिमुषसं वैश्वदेवी  $hdm^1r^1r^3r^4r^6bfkr^2$ , वैश्वदेवपिमुषसं r: the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramanī: *agnim usasam ādyāntye vaisvadevyau*).—दधिकामिति  $Am^1$ , दधिका-  
मिति fkr, दधिकामिति b.—इद्धर्षवृहे  $r^5r^7$ , इद्धर्षवृक्ष b, इद्धर्षवृक्ष f, इद्धर्षति  $hm^1r$ .—परो  
hdbfk, परा r.

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts<sup>a</sup>. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor<sup>b</sup>. 'Forth your food' (*pra vo vājāh*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मारुतश् Bhm<sup>1</sup>, मारुताश् r.—ऋसिव सौति hd, ऋसिवः सौति r, ऋसिवश्च  
 $br^2r^6r^7$ , ऋसिवश्च fk.—मन्त्रत  $hdm^1fk$ , मन्त्रतः br.

<sup>a</sup> Cp. Sarvānukramanī: *tṛcau vaisvānariya-mārutas*: the last word is explained by Sadguruśisya with *dviṣiyasya* (*tṛcasya*) *māruto 'gnih*. See Geldner, *Vedische Studien*, iii, p. 160. <sup>b</sup> Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*puriṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

ज्येष्ठाश्चैव hdbr, यूपाश्चैव fkr<sup>2</sup>.—तच्च तु  $hm^1r$ , तच्च ह bfkr<sup>2</sup>r<sup>5</sup>.—The end of the *varga* is here marked by २० in  $bdm^1f$ , not in k.

## 21. Deities of RV. iii. 30-33. Viśvāmitra, Sudāś, and the Rivers.

105. The twenty-three<sup>a</sup> (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue<sup>b</sup>.

इहनीति  $hm^1r$ , इहनि त्वा bk, इत्यन्ति त्वा f.—विश्वामित्रः  $r^3bfkr^2r^7n$ , °मित्र  
hd, °मित्रं r.—समूदिरे hrbfk, समूदिरे  $r^2r^3r^7$ , °सं संवदन्  $m^1$ , सं संवदन्  $r^1r^4r^6$ .

<sup>a</sup> That is, RV. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. <sup>b</sup> 105<sup>ad</sup> and 106<sup>ab</sup> are quoted in the *Nitimasijari* on RV. iii. 33. 1.

106. The seer going with Sudāś—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*sam*).

सन्निज्यार्थं hm<sup>1</sup>rn(m), सन्निज्यार्थं fk, सन्निज्यार्थं b, स इज्यार्थं n.—सुदासा सह यशुषिः b, सुदासा सह यशुषिः f, सुदासा क्व ह यशुषिः hdm<sup>1</sup>, सुदासः सोऽहरङ्गम् rn.—शमित्येति hdm<sup>1</sup>, शमित्येति r, शमित्येति b, शमित्येति k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural<sup>a</sup>, and singular : in the hemistich ‘Unto’ (*acha* : iii. 33. 3<sup>ab</sup>) or in the (successive) pādas (*pacchah*) ‘Down to thee’ (*ni te* : 10<sup>c</sup>, 10<sup>d</sup>, 11<sup>a</sup>), in the singular (*ekavat*) in (reference to) the rivers<sup>b</sup> ;

पक्षो वा hdr, पक्षे वा m<sup>1</sup>, पक्षं वं b, पक्षं वं f, पक्षं वं k.—०वन्ति ते hdm<sup>1</sup>, ०वन्ति ते bfk, ०वन्ति ते r.

<sup>a</sup> Cp. Nirukta ii. 24.

<sup>b</sup> Which speak in the plural in iii. 33. 10<sup>a</sup>.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3<sup>cd</sup>), the speech (being that) of Viśvāmitra<sup>a</sup> according to the sacred text (*śruteḥ*)<sup>b</sup>. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvat*) with these (following) stanzas,

०वचः श्रुतिः hdm<sup>1</sup>r, ०वचसूचे b, वचसूचे fk.—एताभिर्भग्निर्वा hd, एताभिर्भग्निर्वा वा f, एताभिर्भग्निर्वा r, एताभिर्भग्निर्वा b, एताभि वा k.

<sup>a</sup> According to the Āṛṣānukrāmaṇī iii. 7 (followed by the Sarvānukrāmaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nadiśvacah*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The Sarvānukrāmaṇī has in this passage clearly borrowed from the Āṛṣānukrāmaṇī. <sup>b</sup> The same expression (*śruteḥ*) is used in the Sarvānukrāmaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Āṛṣānukrāmaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śadgurusisya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth ; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth<sup>a</sup>

षष्ठाष्टम्या hf, षष्ठाष्टम्या dm<sup>1</sup>, षष्ठाष्टम्यां b, षष्ठाष्टम्यां k, षष्ठाष्टम्यां rk.—चतुर्थी च दशम्या hdm<sup>1</sup>f, चतुर्थी च दशम्या rk.—The end of the *varga* is here marked by २० in m<sup>1</sup>, by २१ in hdf, not at all in bk.

<sup>a</sup> Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukrāmaṇī says : *saṣṭhisaptamyo tv īndrastutih*.

22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)<sup>a</sup> there is (a stanza)<sup>b</sup> addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her<sup>c</sup>, that is told in the (hymn) 'Teaching' (*śāsat*: iii. 31)<sup>d</sup>. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden<sup>e</sup>.

ज्ञेयो ह्यै० hdr, ज्ञेये चै० b, ज्ञायेव० fk.—जाम fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तासु b, जारी hdm<sup>1</sup>r.—111.  
तस्यां hm<sup>1</sup>r, तस्या bfk.—रेतो वा hdm<sup>1</sup>r, रेतोधा bfr<sup>5</sup>r<sup>7</sup>, रेतोदा k.—तस्यासदिति  
hm<sup>1</sup>r, तस्यदिति b, तस्यासदिति f.—प्रतिषेधते hm<sup>1</sup>r, प्रतिषेधति fk, प्रतिषेधति b.

<sup>a</sup> That is, of the series of twenty-three (above, 105), viz. iii. 53. <sup>b</sup> That is,  
iii. 53. 1. <sup>c</sup> *Sīñcati reto* is meant for the equivalent of *sekam r̄ijan* in RV. iii. 31. 1<sup>o</sup>.  
<sup>d</sup> RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4; cp. Sāyaṇa on RV. iii. 31.  
1, 2; see Geldner, *Vedische Studien*, iii, pp. 34, 35. <sup>e</sup> RV. iii. 31. 2 is commented  
on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)<sup>a</sup>.

At a great sacrifice of Sudās, by Śakti<sup>b</sup> Gāthī's<sup>c</sup> son  
(Viśvāmitra)<sup>d</sup>

तस्याश्वाह B, तस्याश्वैव A.—सुतम् m<sup>1</sup>, सुतम् the rest.—शक्तिणा hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>,  
दशिणा r, दशिणा bfk.—गाथि० hdm<sup>1</sup>, गाथि० bfr.

<sup>a</sup> That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyesṭhavat* to be = *jyesṭham* (*bhrātaram*) itva. <sup>b</sup> Son of Vasiṣṭha. <sup>c</sup> The form Gāthī (not Gādhi) is supported by the AB. and Sarvānukrāmaṇī, introduction to *Māṇḍala* iii. <sup>d</sup> 112<sup>o</sup>d—  
116<sup>ab</sup> are quoted by Śaṅgurusīya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. *Indische Studien*, i. 119 f.; Muir, *Sanskrit Texts*, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis<sup>a</sup> gave Speech called Sasarparī, daughter of Brahmā or of the Sun<sup>b</sup>, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'<sup>c</sup> loss of intelligence (*a-matim*)<sup>d</sup>.

निगृहीतम् hm<sup>1</sup>r, गृगीत्याथ bfk, गृहीत्वा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसाश्वेतः hm<sup>1</sup>r, वसाश्वेतः b,  
वसाश्वेतः fk, वज्ञवाश्वेतः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसीदह् hm<sup>1</sup>r, वासीदह् bfk.—तस्मी bfr, तस्मी k, तस्मा

hdr<sup>1</sup>r<sup>4</sup>. — प्राप्तीं तु hm<sup>1</sup>rs, प्राप्तीं च bfk. — 113<sup>cd</sup> and 114 are quoted by Sāyana on BV. iii. 53. 15 (112<sup>cd</sup> and 113<sup>ab</sup> being paraphrased by him as well as Saḍguruśisya). — 114. सूर्यस्यादिहावृत्य Am<sup>1</sup>, °स्यादिहावृत्य b, °स्यादिहावृत्य fk, °स्यादिहावृत्य r, सूर्यदेवम आवृत्य s. — दकुरे hm<sup>1</sup>r, तां दकुर् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दकुरे s, दकुर् fk, दकु b. — अमति तामपाहन्त् hm<sup>1</sup>r, अमति तामपानुदत् s, अमति पामवावत् b, अमतिर्यामचावयत् f. — The end of the *varga* is here marked by २२ in hdbfk, not in m<sup>1</sup>.

\* Cp. RV. iii. 53. 15, 16.      <sup>b</sup> Sasarparī is called *suryasya duhitā* in RV. iii. 53. 15.  
° That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Sakti.      <sup>d</sup> The word occurs in RV. iii. 53. 15 (*sasparīr amatīm bādhāmānā*).

### 23. Viśvāmitra and Vāc Sasarparī. Spells against the Vasisthas.

115. And in the (stanza) 'Hither' (*upa* : iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्त्रां m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, उपेति चास्त्रा b, उपेति चास्त्रां hd, उपेति यास्त्रा f, उपेत्य चास्त्रां r, उपेत्य चाच्चं r<sup>5</sup>, उप प्रेतिति (the fuller pratika) s. — बुबोधयत् hm<sup>1</sup>r, न्वयोजयत् s, न्वचेतियत् b, न्वचेत् fk: the latter two readings probably stand for न्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयध्यम्. I have corrected बुबोधयत् to बुबोधयत्, as the syllable बु could only be accounted for by बु (not न्व), and unaugmented forms are not uncommon in the BD. (e. g. above, 113, *avasidat*). — इष्टात्मा hm<sup>1</sup>rs, प्रतिष्टात्मा b, प्रति- fk. — ताशृषीश्वपूषयत् hm<sup>1</sup>r bfk, ताशृषीश्वचेतयत् r<sup>5</sup>r<sup>7</sup>, जमदग्नीपूषयत् s.

116. himself praising Speech with the two stanzas 'Sasarparī' (*sasparīḥ* : iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthirau* : iii. 53. 17-20) (he praised) the parts of the cart and the oxen, as he started for home.

116<sup>ab</sup> comes before 115<sup>cd</sup> in bfk. — °नशुहृष्ट bfk r<sup>5</sup>, °नशुहृष्टं च hm<sup>1</sup>r (RV. iii. 53. 18 has अशुहृष्टः) : though all the MSS. have शु, consistency requires हृष्ट in the text. — नृहाम्प्रवर्ण hm<sup>1</sup>r, नृहाम्प्रवर्ण b, नृहाम्प्रवर्ण f. — After 116<sup>cd</sup> bfk m<sup>1</sup>r (not hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>) add the line:

अग्नोऽप्तानि चोत्वावाग्नाहो गृहावची ।

117. And then going home he deposited (them<sup>a</sup> there) in person (*svasarireṇa*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasishthas<sup>b</sup>.

तत्त्वं b fkr, तत्त्वस्य hdm<sup>1</sup>.—स्वशरीरेण b fk, स्वशरीरं च r, सां शरीरं च hdm<sup>1</sup>.—आश्वपरीददे m<sup>1</sup>, आश्वरीददे hd (=गृहाश्वपरीददे), स स्वयमाप ह r, स समाप ह b, स समाप ह f.—The following line is added in B after 117<sup>ab</sup>:

रथं च स्वशरीरेण<sup>1</sup> गृहाश्वपरीददे<sup>3</sup>।

<sup>1</sup> fkm<sup>1</sup>r, <sup>2</sup> शरीरं च b. <sup>2</sup> br, आश्वं fm<sup>1</sup>, आश्वं k. <sup>3</sup> bm<sup>1</sup>fk, पराददे r. This line and that which appears in B after 116<sup>cd</sup> seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m<sup>1</sup>, 116<sup>cd</sup> and 117<sup>ab</sup> appear as follows (117<sup>ab</sup> thus having three forms in this MS.):

स्विरातिवग्नसोऽग्न्यनुहं च च गृहाश्वजन् १६।

तत्त्वस्य सां शरीरं च गृहाश्वपरीददे

अग्नसोऽग्निं चोत्याप्यानङ्गाहौ गृहाश्वजौ १७।

तत्त्वं स्वशरीरेण गृहाश्वस स्वयमाप ह

रथं च स्वशरीरेण गृहाश्वां चरीददे १८।

—द्वेषिष्यः सूताः hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>2</sup>(?), द्वेषिणीर्विदुः r, द्वेषिणी विदुः fb, द्वेषिणी विधिः k.

\* That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: ā gr̥hebhyaḥ . . . ā vimocanāt, ‘until we reach home and unyoke.’      b On 117<sup>cd</sup>-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyaṇa on RV. iii. 53. 21; Saḍguruśisya (p. 108), who quotes Rgvidhāna ii. 4. 2; Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be ‘imprecations’ (*abhisāpa*). They are pronounced to be hostile to enemies<sup>a</sup> and magical (*abhicārika*) incantations.

ताः प्रोक्ता b fk, तु प्रोक्ता r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>, याः प्रोक्ता hm<sup>1</sup>r (cp. Sarvānukramapīः अभिशापास्ताः).—The reading of 118<sup>cd</sup> in the text is that of B; instead of <sup>a</sup> A has: द्विद्वेषिष्यः सूता विष्यादभिचारिषु शब्द्यते.—द्विद्वेष्यासु f, द्वेषिष्याःसु b, द्विद्वेषिणः hdm<sup>1</sup>, द्विद्वेषिणः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.—विष्या विष्याभिचारिकाः b, विष्यां विष्याभिचारिः f.—The end of the *varga* is here marked by २३ in hdbfk.

<sup>a</sup> Cp. Rgvidhāna i. 19. 4; i. 20. 1.

#### 24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasishthas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)<sup>a</sup>: great guilt arises from repeating or listening (to them)<sup>b</sup>;

ता न hm<sup>1</sup>r, तु न b, सु न fk.—महा० hdm<sup>1</sup>fk, महान् br.—०दोषस्य जायते hd, दोषः प्रजायते bfkr.—११९<sup>ad</sup> is omitted in r<sup>1</sup>r<sup>4</sup>.

\* That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word ācāryaka is quoted only in the sense of ‘the position of a teacher’; here it must have some such sense as ‘body of teachers.’      b That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one’s head is broken into a hundred fragments ; the children of those (who do so) perish : therefore one should not repeat them<sup>a</sup>.

कीर्तिनेन hbrs, कीर्तिकेन m<sup>1</sup>, कीर्तनेन fk.—श्रुतेन bfkrs, शुणेन hdm<sup>1</sup>, corrected on margin to श्रुतेन in h.

\* This śloka is quoted by Śadgurūṇīya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka ; cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) ‘To him’ (*imam* : iii. 54–57).

B He praised them all with his whole soul, thinking of the highest Abode,

१२१<sup>ad</sup> is found in B and m<sup>1</sup> only.

B 122. while he uttered ‘Great is that unique mysterious power of the gods’ (<sup>a</sup> *devānām asuratvam tad ekam mahat*)<sup>b</sup>.

The Aśvins, Mitra, the Rbhūtas are (the respective deities of) ‘The milch-cow’ (*dhenuḥ* : iii. 58), ‘Mitra’ (*mitrah* : iii. 59), and ‘Here, here, of you’ (*iheha vah* : iii. 60).

<sup>a</sup> That is, the refrain of iii. 55 slightly altered (*mahad devānām asuratvam ekam*).

<sup>b</sup> १२२<sup>ab</sup> is found in B and m<sup>1</sup> only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as १२३<sup>ab</sup> (A) and १२४<sup>ab</sup>, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, ‘To Mitra five’ (*mitrāya pañca* : iii. 59. 8)<sup>a</sup>, should be recognized as addressed to the All-gods<sup>b</sup>.

But the last triplet here in the hymn to the Rbhūtas (iii. 60. 5–7) is addressed to Indra and the Rbhūtas.

सूर्यार्द्धे in all MSS. and r.—सूर्य उत्तमः: hd, सूर्य उत्तम b, सूर्य उत्तमे fk, सूर्यः सूर्यमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m<sup>1</sup>bfk at the end of the next line (after पश्चमात्), where the number of the śloka is also given by m<sup>1</sup> as ५ (= ६०४).

\* The All-gods are mentioned in it: *sa devān viśvān bibharti*. There is no reference to this statement in the Sarvānukrāmaṇī.      <sup>b</sup> १२३<sup>ab</sup> is found in hdm<sup>1</sup>r only, being omitted in bkr<sup>2</sup>r<sup>5</sup>.

### 25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth <sup>a</sup>

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra - Varuṇa, and the following one (4-6) to Brhaspati;

124<sup>ab</sup> is found in bskm<sup>1</sup>r, but is omitted in bdr<sup>1</sup>r<sup>4</sup>r<sup>2</sup>(?).—पूर्वे दृष्टे br, पूर्वदृष्टे f.—पश्चमात् r, पश्चमात् m<sup>1</sup>, पश्चगात् bsk.—शीषसाद् b, शीषस्थाद् m<sup>1</sup>, शीषस्थाद् hd, उषासा fk, उषस्थाद् r (Sarvānukrāmaṇī on RV. iii. 61: उषस्थम्).—उत्तरास्त्वये षट् पृथग्देवता-सूर्याः Am<sup>1</sup>r<sup>2</sup> (०ता: सूर्याः m<sup>1</sup>), उत्तर षष्ठ्यग्देवता चाः b, उत्तर षष्ठ्यग्देवता चाः—ग्देवता—च fk, उत्तर षष्ठ्यग्देवता चाः r.—तथा परः hdm<sup>1</sup>r<sup>3</sup>, ततः परः r, तदुत्तरः r<sup>5</sup>, (बाह्यस्थल) उत्तरः bsk.

<sup>a</sup> This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitṛ (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra - Varuṇa. And with that (final triplet) Jamadagni <sup>a</sup> praised the two gods who delight in law (*rtāvṛdhau*) <sup>b</sup>.

मेषापृष्ठ उत्तमः hm<sup>1</sup>r, षष्ठ्यग्देवता यत्कृचः bskr<sup>5</sup>r<sup>7</sup>.—०मित्रा A, ०मित्रु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

<sup>a</sup> According to the Ārsānukrāmaṇī, followed by the Sarvānukrāmaṇī, Jamadagni is the alternative seer of this triplet.      <sup>b</sup> This epithet of Mitra - Varuṇa occurs in RV. iii. 62. 18 as *ṛtāvṛdhā*.

**Mandala iv.****26. Deities of RV. iv. 1-15.**

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead <sup>a</sup>,

पपाचान्वाणि यज्ञुः Am<sup>1</sup>, य आन्वास्पद्यज्ञः Bn.—यस्य वै hm<sup>1</sup>r, यस्य च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, यस्य च b, यस्य च fk.—०ण आहरद् n, ०ण अहरद् r, ०ण अहरन् m<sup>1</sup>, ०ण हरद् fk, ०ण चाहरद् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०णाहरद् h<sup>b</sup>.

\* Cp. RV. iv. 18. 13: śuna āntrāṇi pece . . . adha me ṣyeno madhu ā jahbāra. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nitimafjari on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' ('ā : iv. 16-32) <sup>a</sup>.

सूक्तेरेति तु hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b, सूक्तेरेति च r<sup>5</sup>r<sup>7</sup>, सूक्तेरेति च b, तस्मैरेति च fk, सूक्तेरेति च r.

\* The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three<sup>a</sup> (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. i. 2-4) Agni is incidental (*nipātabhāj*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa <sup>b</sup>.

०सौतीत्याङ्ग्र् bfk, ०सौति चाङ्ग्र् r, ०सौतीत्याङ्ग्र् hd, ०सौति त्याङ्ग्र् m<sup>1</sup>.—चमे निपातिष्म m<sup>1</sup>br, चमे निपातिष्म hd, चग्ने निपातिष्म f, चमे निपातिष्म k.

\* This must be an old mistake for *catasrṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agnē* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramanī has *upādyāt* *catasrāb*.      <sup>b</sup> Hence the statement of the Sarvānukramanī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agnih*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)<sup>a</sup>. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यपिरेव तु hm<sup>1</sup>r, प्रत्यपिरिल्युते b, प्रत्यपिरिल्युमे r<sup>5</sup>, प्रत्यपिरस्यते fk.—After 129<sup>a</sup>b  
bfk have the following corrupt sloka:

उत्तमामुषसं देवी मध्यमं पुनरक्षमम् ।  
पृथक् च सह च सौति कर्मणी तत्पवल्लितम् ॥

—सोमक्षेत्र तु hm<sup>1</sup>r, सोमक्षेत्रितम् br<sup>5</sup>r<sup>7</sup>, °पतिः fk.—The end of the *varga* is here marked by २६ in hbdkm<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *lingoktadaivata, u tv eke.*

### 27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbhām*) who said, 'I will not be born in the straightforward way (*añjasā*)'<sup>a</sup>,

चायुषोर्ध्वाय Bhm<sup>1</sup>, चायुरर्ध्वाय r.—अज्ञसा न जनिष्ठे हूं hm<sup>1</sup>b, अज्ञसा न जनिष्ठे हूं f, अज्ञसा गु जनिष्ठेहूं r, जनिष्ठाम r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जनिष्ठाण r<sup>3</sup>.—ब्रुवाणं hrsk, ब्रुवाणं b,  
ब्रुवाणा m<sup>1</sup>.—गर्भेत्र Am<sup>1</sup>r<sup>2</sup>n, गर्भ एव kr, वार्भेत्र b, गर्भवेतं f.—तु Ar<sup>2</sup>, तम् bkn.

<sup>a</sup> Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahaitat*. On 130-132 cp. Sieg, Sagenstoffe, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The Nitimafjari on RV. iv. 18. 13 quotes 130<sup>c,d</sup> and 131<sup>a,b</sup>

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśāl*)<sup>a</sup>. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r<sup>5</sup>r<sup>7</sup>, अन्वशाद् bfk, अन्वगात्त् r, अन्वगात्त् hd m<sup>1</sup>, अन्वगात् n.—आत्माचो hm<sup>1</sup>b, आत्माचम् r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, आत्मचो fk.—°जुहाव तु hm<sup>1</sup>, °जुहाव तम् bfk.

<sup>a</sup> That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kah*. Dr. Sieg, Sagenstoffe, p. 80, line 1, and 82, note 4, would read *anvagāt* in the sense of 'yielded' (nachgegeben); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)<sup>a</sup>, for ten days and nights, vanquished him with might.

योधयन् hm<sup>1</sup>r, योधयेत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>(?), योधयन् fk, योधयन् b.—रात्रियत् r, रात्रांश्च f, रात्रियम् m<sup>1</sup>, रात्रां श bk, रात्रांश्च A.

<sup>a</sup> That is, after violence had thus been done to him by Indra = *indrena balātkṛtaḥ*.

133. Gautama, selling<sup>a</sup> him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)<sup>b</sup> praised (him with the stanza), ‘None, O Indra’ (*nakir indra*: iv. 30. 1);

स्वयं तेना० hm<sup>1</sup>r<sup>3</sup>, स्वयमेवा० kr<sup>6</sup>r<sup>7</sup>, स्वयमेव (अभिं) f, स्वयमेवा० b, स्वयमेवा० r.

\* Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90–96.      b I take *tena* to refer to *vikriṇan*; Dr. Sieg, however (who translates 132–134), Sagenstoffe, p. 95, takes it with the *pratīka* of iv. 30, = *tena sūktena*, ‘with the whole hymn iv. 30’; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following *pratīka* instead of saying *nakir indrety anena* or *etenā*.

134. and in the (stanza) ‘What! then art thou’ (*kim ād utāsi*: iv. 30. 7) he halfway (*ardhv*)<sup>a</sup> dispelled his wrath. Then the seer his (Indra’s) form and heroic deeds, his valiant exploits,

मन्युमधे Am<sup>1</sup>, मन्युमधे bfkr<sup>2</sup>, मन्युं मधे r.—घीर्यकार्याणि hm<sup>1</sup>i, वीर्यकार्याणि fbk,  
घीर्यायाज्ञाणि r<sup>1</sup>, घीर्यायद्याणि r<sup>4</sup>,<sup>6</sup>—ताम्बृषः hm<sup>1</sup>r, ताम्बृषः bfkr<sup>5</sup>, चारिषु r<sup>1</sup>r<sup>4</sup>,<sup>6</sup>.—  
The end of the *varga* is here marked by २७ in hm<sup>1</sup>b, not in k.

The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. ‘I’ (*aham*: iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra).<sup>a</sup>

संस्कावस् hdml<sup>1</sup>,<sup>3</sup> ०संस्कावस् bfkr<sup>2</sup>r<sup>5</sup>.—सुतिरिवास्य हि r<sup>5</sup>r<sup>7</sup>, सुतिर्वतस्य हि hdr,  
सुतिचिवस्य हि b, सुतिविसस्य हि fk<sup>1</sup><sup>2</sup>.

That is, the seer praises himself as if he were Indra; cp. Sarvānukrāmaṇī: *indram ivātmānam r̥sis tuṣṭāvendro vātmānam*. Cp. Geldner, Vedische Studien, iii, p. 160, note<sup>3</sup>, and Sieg, Sagenstoffe, pp. 87 and 95, note<sup>3</sup>.

136. With the following nine stanzas (beginning) ‘Before all birds this’ (*pra su sa vibhyah*: iv. 26. 4–7; 27. 1–5) there is praise of the eagle. In the hymn of five stanzas ‘Thee’ (*tvā*: iv. 28) Indra is praised together with Soma.

स्वेति br, स्वेन m<sup>1</sup>, स्वेव hr<sup>1</sup>r<sup>4</sup>, स्वे fk.—सोमेन्द्रः सुतः सह bkr, सोमेन्द्र सुतः सह f, सोमेन्द्रौ च सुतः सह hdr<sup>3</sup>, सोमेन्द्रौ च सह सुतौ m<sup>1</sup>, सोमेन्द्रः संसुतः सह r<sup>1</sup>r<sup>4</sup>.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet ‘Even of the Sky’ (*divaś cid*: iv. 30. 6–11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra. And in the stanza here ‘Good wealth’ (*vānum* : iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised :

सोमप्रधानाम् br, प्रधानम् Am<sup>1</sup>kr<sup>2</sup>.—कौषुकिर् hd, कोषुकिर् fkm<sup>1</sup>r, कोषुकः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>,  
कोष्वकः b.—चैतेन Am<sup>1</sup>, चानेन fbr, चानेन k.—तुचेनद्वेष संसुताम् hm<sup>1</sup>bfkr, ते दुचेन-  
द्वेषसंसुता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

138. मेने आचार्यः bfk, मेन आ० r<sup>2</sup>r<sup>5</sup><sup>7</sup>, मेने त्वाचार्यः hm<sup>1</sup>r.—वामसृचि सुतास्वाच  
hd, वामसित्युक्तुतास्वाच r, वामसित्युचि संसुता B.—भगः hd, भगः b, नभः k, नभः f.

B 139. Pūṣan is (here) called ‘Karūlatin’<sup>a</sup>: according to a Vedic text (*śruti*)<sup>b</sup> he is ‘toothless.’ Āśvalāyana says that (the stanza) ‘Of us most excellent’ (*asmākam uttamam* : iv. 31. 15) praises the Sun<sup>c</sup>.

करुलतोति fkr, करुतीतीति b.—सौतीत्वाहा० r, सौतीत्वाहा० b, कौतास्वाहा० f,  
सौतीत्वाहा० k.—This sloka (139) is not found in A.—m<sup>1</sup> omits 138<sup>ed</sup> as well as 139,  
probably owing to 138<sup>ab</sup> and 139<sup>ed</sup> ending similarly (शाकट)यनः and (शक्त)यनः.—  
The end of the *varga* is here marked by २८ in b, after शाकटायनः (138<sup>ab</sup>) in m<sup>1</sup>,  
after 138<sup>ed</sup> in hd, not at all in k.

<sup>a</sup> The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi.  
30, 31; cp. Roth, Erläuterungen, pp. 96, 97. <sup>b</sup> That is, SB. i. 7. 4<sup>7</sup>, quoted by Yāska,  
Nirukta vi. 31. <sup>c</sup> There is no reference to this statement in the Sarvānukramaṇī.

## 29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)<sup>a</sup>.

हरयो हंशा hm<sup>1</sup>rb, हरया हंशा f, हरयाश्वसा k.—अपेरश्वसु० r<sup>4</sup>r<sup>6</sup>bfkr<sup>2</sup>r<sup>6</sup>,  
अश्वसु० hdr, अश्व m<sup>1</sup> (cp. द्वारश्व in v. r. on i. 107).—हरितश्व० hm<sup>1</sup>r, हरितः प्रोक्ता B.

<sup>a</sup> This and the following two slokas closely follow Naighaṇṭuka i. 15.

141. The Ass<sup>a</sup> is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vājin*) of Pūṣan, but Dappled mares (*prṣati*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासभो fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>m<sup>1</sup>, रासभौ hdr<sup>2</sup>, रासभा br (the Naighaṇṭuka has रासभावश्चिनोः,  
but the °तो before श्चिन्याम् in all the MSS. seems decisive in favour of रासभो).—  
सहितो hdml<sup>1</sup>r<sup>3</sup>, महितो fkr, मोहितो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, रोहितो br (this is an evident substitution in  
order to get a plural agreeing with रासभाः).—पूष्णस्त्र० hm<sup>1</sup>r, पूष्णसु० B.—पूष्णस्त्र० br<sup>5</sup>r<sup>7</sup>,

वृषधोत्ता० f, वृषधोत्ता० k, पृष्ठो० hm<sup>1</sup>r.—तथोषसाम् B, तथोषसः० hdm<sup>1</sup>r (अष्टसो गाय उषसाम् Naighāṇṭuka).

<sup>a</sup> Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitṛ are Duns (*śyāvāḥ*); the Multiform (*viśvarūpā*)<sup>a</sup> is (the steed) of Br̥haspati. Now these too are praised with (their) deities, otherwise<sup>b</sup> but seldom.

श्वावा० hm<sup>1</sup>rf, श्वामा० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, श्वावा० bk.—देवताभिलु० hm<sup>1</sup>r, देवताभिश्च० B.—स्त्रूयन्ते० प्रत्यशी० hm<sup>1</sup>r<sup>3</sup>, स्त्रूयन्ते० प्रते० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्त्रूयते० स्त्रूयशी० br (०यने० r), स्त्रूयतस्त्रूयशी० f.

\* Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Br̥haspati).

<sup>b</sup> That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it<sup>a</sup>.

तमेव तु० br, तमेव त० hd, तमेव० (no. तु०) fk.—विद्यात्तस्ता० hm<sup>1</sup>r, विद्यात्तस्ता० b, विद्या-तस्ता० fk.

<sup>a</sup> That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn<sup>a</sup>, is here called a praise of the two Bays (of Indra)<sup>b</sup>. And the four (words) after it<sup>c</sup>, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyāni*)<sup>d</sup>.

हर्यो० b, हर्यो० r, हर्या० fk, धर्षश्च० hm<sup>1</sup>r<sup>3</sup>, धर्षस० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इच्छते० bfkr, इच्छते० hm<sup>1</sup>.—चत्वार्यतस्य वि० hr, चत्वारि० परमा० bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—०प्रेयान्याप्र० hrsk, ०प्रेयान्याप्र० b, ०प्रेयान्याप्र० r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—विद्रुधे० hdm<sup>1</sup>, विद्रुधे० r, विद्रुधे० b, विद्रुधे० f, विद्रुधे० k.—The last pāda is repeated in fk as follows: ०प्रगृह्णानि० विद्रुधे० (विद्रुधे० k)॥ चा प्रतिगृह्णानि० विद्रुधे०॥—The end of the *varga* is here marked by २० in hm<sup>1</sup>bf, and by ३० in k.

<sup>a</sup> That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. <sup>b</sup> Cp. Nirukta iv. 15: *āsvayor samstavah*, and *Sarvānukramanāpi*: *antyābhīyām indrāśvau stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32. 23, 24.

<sup>c</sup> *Atah*, that is, after the word *kanīnakā* in the text of iv. 32. 23. <sup>d</sup> That is, the four words *vidradhe nane drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pada text and Sākāpūṇī's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni saptamyā ekavacanāni* *sākāpūṇih*. Cp. Vedicche Studien, iii, p. 88, note<sup>2</sup>; Oldenberg, Prolegomena, p. 53<sup>2</sup> (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, Rgvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

## 1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the Rbhūs (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिक्राणां hdb, दधिक्राणां r<sup>3</sup>r<sup>5</sup>, दाधिक्राव्यां m<sup>1</sup>r, दाधिक्राव्या f, दाधिक्राव्य k,  
दधिक्राव्यां r<sup>2</sup>.—मुखे तु या hm<sup>1</sup>r<sup>3</sup>r, (०णास्) उतो हि वास् (pratika of iv. 38. 1) br<sup>6</sup>,  
सुती हि वास् fkr<sup>2</sup>. The reading मुखे तु या (cp. मुख्या iii. 37) seems to be favoured by  
the Sarvānukramanī: दाधिक्रं हि वावापृथिव्यावा.

2. Then with indirect (*pārokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsah śuciṣat*: iv. 50. 5).

असुतो dr, असुतो m<sup>1</sup>, असुतोर् h b, असुतोर् fk (the र् is doubtless due to that of the preceding परोचेर् and the following वाग्मिर्).—नामभिष्ठ h d, नामभिष्ठ br, नामभि m<sup>1</sup>,  
नामसृभि fk.—०त्यचि A, ०त्यचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*hamsah*: iv. 40. 5) is prescribed as having Sūrya for its deity<sup>a</sup>. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kah*: iv. 43. 1).

मुक्ते hm<sup>1</sup>r, इद्वास bsk, इद्वात् r<sup>6</sup> (this represents the pratika of iv. 41. 1, इद्वात्).—  
०श्चिनानि कः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, ०श्चिनानि च hdm<sup>1</sup>, ०श्चिनापिकः(!) r.—3<sup>d</sup> is omitted in  
fk.—3<sup>ab</sup>, though found in Bm<sup>1</sup> only, is probably original, as it is supported by the  
statement of the Sarvānukramanī: अन्या सौरी. Without it the *varga* would have an  
odd line; with it the *varga* has six ślokas, like the first *varga* of the first and of the  
second *adhyāya*.

<sup>a</sup> In AB. iv. 20. 5 this stanza is connected with the sun (*hamsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihī*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indrah*: iv. 47. 2-4) being three, (and)  
'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहास्त्वं hdm<sup>1</sup>r, विहीसादाः b, विहीमांत्वा r<sup>5</sup>r<sup>7</sup>.—fk omit 4<sup>abc</sup>.—रक्षस AB, रक्षास  
fk, ऐक्षास r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it<sup>a</sup>, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas<sup>b</sup> are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्मीत्तमो b, तस्मभेद्यंतमो m<sup>1</sup>, तंस्मभोतिमो hdr<sup>3</sup> (०भ० r<sup>3</sup>), संभोक्तमो fk, तु  
स्मभोत्तमो r.

<sup>a</sup> That is, Indra and Bṛhaspati.

<sup>b</sup> That is, 49. 1-6 and 50. 10, 11.

6. That<sup>a</sup> hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'<sup>b</sup> (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सुरं तु वाईसत्वम् hm<sup>1</sup>b, सुरात्मं भू वाहस्यम् f, सुरात्मं भू वाहस्यम् k, वाईसत्वं  
तु तस्मात् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m<sup>1</sup>bfkr,  
परं h, परे d.—पुरोधातुः br, पुरोधातुः fk, पुरोधातुः hd, पुरोधातुः m<sup>1</sup>.—कर्मशंसा m<sup>1</sup>r,  
कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by १ in hbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. iv. 50.

<sup>b</sup> Cp. AB. viii. 24-26, especially 26. 2; also Sāyana, introduction to RV. iv. 50. 7.

## 2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitṛ (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kah*: iv. 55) is addressed to the All-gods, 'while that which follows (viz.) 'The mighty' (*mahi*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*sunam vāhāḥ*: iv. 57. 4), has Suna as its god.

परं तु यत् A, परं यत् m<sup>1</sup>, तत्परं च r, तद्यत्परं च b, चसुन्तरं च fk.—तिनः चेचपत्वाः  
br, तिनः चेचपत्वा fk, चेचपत्वचसु hdm<sup>1</sup>r<sup>3</sup> (००r<sup>3</sup>): the reading of the Sarvānukramapī<sup>1</sup>  
तिनः चेचपत्वाः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिस्तस् (making the pāda one syllable short) I have restored from the reading तृष्णसु.—शुनदेवी hm<sup>1</sup>r, शुनदैव br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, शुनं दैव fkr.—त्वृगुत्तरा m<sup>1</sup>, त्वृगुत्तरा fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, त्विगुत्तरा k, पृगुत्तरा: b, त्वृगुत्तमा r, त्वगुत्तमा hd.

8. Śuna here is Vāyu, Sira is Sūrya : (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāśira to be Indra<sup>a</sup>, (and) Śākapūṇi thinks those two (Śuna and Sira) to be Sūrya and Indra<sup>b</sup>.

यास्त्र इदं तु hm<sup>1</sup>r, इदं यास्त्रासु bfः.—सूर्येष्ट्रौ तौ hr, सूर्येष्ट्रौ तु s, इद्रासूर्यो b, इद्रासूर्यो f, इद्रासूर्यो k.

<sup>a</sup> His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8<sup>a</sup>: śunāśirau: śuno vāyuh (tu ety antarīkṣe), sira ādityah saranāt. Yāska does not quote Śākapūṇi's view. <sup>b</sup> This śloka is quoted by Śadguruśīya on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza : iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sitā. The verse (pāda) 'Prosperously our shares' (śunam nah phālāḥ : iv. 57. 8<sup>a</sup>) praises agriculture; 'Prosperously the ploughers' (śunam kināśāḥ : iv. 57. 8<sup>b</sup>), men who live by agriculture.

द्वे तु सीताये षष्ठी A, द्वे तु सीताये षष्ठी m<sup>1</sup>, सीताये षष्ठी त्वच bfkr (श्रीo b, श्रीo f, सिंo k).

10. Parjanya is here praised in the third verse (iv. 57. 8<sup>c</sup>), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8<sup>d</sup>). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt : iv. 58) belongs to the Middle Agni.

सुतः पादेऽच पर्जन्यस Am<sup>1</sup>, शुनं पादे पर्जन्यं bfkr.—०यं त्वस्त्वृषिर् m<sup>1</sup>, ०ये त्वस्त्वृषिर् hd, अन्नस्त्वृषिर् r<sup>3</sup>, अन्नान्नस्त्वृषिर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चीकृषिः bfr, तीकृषिः k.—धर्मकामो hm<sup>1</sup>r<sup>3</sup>, धर्मकामो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, धर्मिकामो bfkr.—ज्ञापिं वा hrbfk, ज्ञापिवद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn<sup>a</sup>; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya<sup>b</sup>.

आपेयम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ह्यापेयं Am<sup>1</sup>b.—वायाज्ञसूतं m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाप्राज्ञसूतं hsr<sup>3</sup>, यज्ञाज्ञसूतं r, यज्ञाज्ञसूतं f, याज्ञाज्ञसूतं b.—हि इष्टं Am<sup>1</sup>b, प्रदिष्टम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—गज्ञमेवे

सौर्यमेतद्वदन्ति Am<sup>1</sup>, गवां सुतिं वा सूक्ष्मेतद्वदन्ति r, गवां सुति वा सूक्ष्मेतद्वदन्ति f, गवां रक्तिं वा सूक्ष्मेतद्वदन्ति k, गवां सुतिं च गवा सूक्ष्मतद्वदन्ति b.—The end of the *varga* is here marked by २ in hm<sup>1</sup>bfk.

\* RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: samudrād īrmir . . . iti saptamasyāhna ājyam bhavati. (The reading of h̄dr<sup>3</sup> alludes to AB. v. 16. 1: yad vā āśī ca praśī ca tat saptamasyāhno rūpam.)      <sup>b</sup> Cp. Sarvānukramaṇī: samudrād . . āgneyaṁ . . sauryaṁ vāpam vā gavyaṁ vā ghṛtastutir vā.

### Mandala V.

#### 3. Deities of RV. v. 1-28. Story of Tryaruna and Vṛṣa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̄ṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns ‘He has awoke’ (*abodhi*: v. 1-28) <sup>a</sup>.

सर्वाशुद्धं hm<sup>1</sup>rbfk, सर्वाशुद्धिष्ठं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—०स्तापहत्य hm<sup>1</sup>, ०स्त अपहत्य r, ०स्तापाहत्ये b, ०स्तापाहत्ये r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०स्तापाहत्य k ०स्तापाहत्ये f.

\* That is, including 28, because the Āpri hymn, v. 5, is left out of account; cp. note <sup>a</sup> on iv. 16.

13. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, Rnamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris <sup>a</sup>.

च अश्वमेध m<sup>1</sup>r, चाश्वमेध hd.—चृणंचयः hdm<sup>1</sup>, also in bfkr<sup>2</sup>r<sup>5</sup> (where this śloka comes later), इति चयः r.—परीक्षाः h̄dr, परीक्षा m<sup>1</sup>f.—This śloka is omitted here by B(bfkr<sup>2</sup>r<sup>5</sup>), but occurs after 28 in the following form:

ैवृष्णस्त्वर्षणो राजा अश्वमेध चृणंचयः ।  
सूयमानाः प्रतीक्षा चुरचिष्वेते क्वचित्क्वचित् ॥

m<sup>1</sup> (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

ैवृष्णस्त्वर्षणो राजा अश्वमेध चृणंचयः ।  
सूयमानाः प्रतीक्षा चुरचिष्वेते क्वचित्क्वचित् ॥

\* The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Sagenstoffe, p. 74, note <sup>2</sup>, in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of चृणंचयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King<sup>a</sup> Tryaruna, son of Trivṛṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins.

ऐत्ताकुरु Am<sup>1</sup>n(gh), ऐत्ताकास fkrn(abcm), ऐत्ता b.—संजया० MSS., स जया० n.—वृशो hrb, वृशो fkr<sup>2</sup>.

<sup>a</sup> This story (14–23) is quoted in the Nītimāñjari on RV. v. 2. 9. It is also given by Sūyaṇa on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāndya Brāhmaṇa. The whole story is examined by Sieg, Sagenstoffe, pp. 64–76. Cf. Hillebrandt, ZDMG. xxxiii, pp. 248 ff.; Geldner, Festgruss an Roth, p. 192; Oldenberg, SBE. xlvi, pp. 366 ff.; Ludwig, Rg-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

देव hm<sup>1</sup>r, देवं bfkn.—राजिनं A, राजा तं B.

16. He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k.—चन्द्रदेशं hm<sup>1</sup>fkn, चन्द्र देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

ननाशास्य hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(ab), ननाशास्त्र b, ननाशाच r, ननाशाथ n(c).—क्षम्यः: Ab, क्षम्ये fk, गुरोः r<sup>5</sup>r<sup>7</sup>n.—प्रासादि hm<sup>1</sup>rbfkr<sup>2</sup>r<sup>5</sup>, प्रासादि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हृष्टानि hm<sup>1</sup>r, पच्छानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, शक्षानि fkr<sup>2</sup>, वाक्यानि b, चाच्यानि r<sup>5</sup>n.—द्युपच्यत hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्युपच्यनि m<sup>1</sup>, द्युपच्यन्तं b, द्युपहृते fkr<sup>2</sup>, जीर्यन्ते r<sup>5</sup>n.—The end of the *varga* is here marked by ३ in hbf, not in m<sup>1</sup>k.

#### 4. Story of Tryaruna (continued).

18. Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfn, wanting in r.—तम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, तम् b, तं (?)f, ताम् k, च r.—आगीत्ता hm<sup>1</sup>r, आगीत्ता bfkn.—वृशं जानं hdr, वृशं जानं m<sup>1</sup>, वृशं यातं fkn, वृशं यानं b: the Sarvāṇukramaṇi and the Tāndya Brāhmaṇa have the form वृशो जानः (see Max Müller, RV.<sup>2</sup> vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृशं यान्-मित्रेव पाठो भवितुमर्हसि (sic).

19. Vṛśa being propitiated sought for the heat<sup>a</sup> of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m<sup>1</sup>, अप्रसन्नो n, स मत्तो f, स मतो k.—  
नैवद्वरम् m<sup>1</sup>, नैवद्वरम् hdr, निवद्वरम् b, निवद्वरम् fk.—पिशाचीं तां r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>,  
पिशाचीनां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचिलं m<sup>1</sup>.

<sup>a</sup> I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etam tvam*: v. 2. 2).

निषसः hm<sup>1</sup>r, निषसे: b, निचासः f, निचासः kn.—आसदां hm<sup>1</sup>b<sub>n</sub>(ab), आसदां f,  
मासं दां rn(c), मासादं k.—त्वमिति त्वृचा hm<sup>1</sup>r, त्वं युवत्वृचा b, त्वं युवेत्वृचा r<sup>5</sup>n, त्वं  
युमेत्वृचा k, त्वं युवेत्वृचा f.

21. Speaking of the heat (*haras*) in the form of a boy<sup>a</sup> he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm<sup>1</sup>rbskn, नरः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ब्रुवंस r<sup>2</sup>n, भ्रुवंस bsk, ब्रुशस् hdr, दृशस् m<sup>1</sup>.

<sup>a</sup> Sieg, Sagenstoffe, p. 70, note<sup>1</sup>, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22<sup>ab</sup> is in B only (bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—समायानं fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समायातं bk.—प्रकाशयन्  
r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रकाशयत् b, प्रकाशवान् fk.—तां स hdr, तांश्च m<sup>1</sup>, तां तु bkn, तं तु f.—  
यत्रोपविशेश hbr, यत्र चोपरिवेश f, यत्र यत्र निवेश n(c), यत्र यत्र निवाश n(abm).—  
The end of the *varga* is here marked by ४ in bsk, not in hm<sup>1</sup>

##### 5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29–40.

23. This couplet<sup>a</sup> is mentioned (*parāmr̥ṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins<sup>b</sup> (*chandoga*).

भाष्वित्राहणे b, भाष्वित्राहणे r<sup>b</sup>, भाष्वित्राहणे fkr<sup>2</sup>, भाष्वीत्राहणे hm<sup>1</sup>r,  
वष्वित्राहणे u(c), वष्वित्राहणे n(a b), भष्वित्राहणे n(h), भाष्वीत्राहणे n(g).—२३<sup>cd</sup>  
is found in B and m<sup>1</sup> only, being wanting in A.—इति श्रुतिः bfm<sup>1</sup>r, इति श्रुतिः k, इति  
श्रुतिः n.

\* That is, the two stanzas v. 2. 2 and 9.      <sup>b</sup> That is, the Nidāna book contains  
a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra  
is meant, the quotation in question cannot be traced in the published text: see Sieg,  
Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with  
reference to this hymn (as a whole); for exoteric (*bāhyā*)<sup>a</sup>  
formulas are to be found enjoined by the requirements (*drṣṭa*) of  
a ceremonial rule (*vidhi*).

भवेदेव hm<sup>1</sup>r, भवेदेष b, भवेदेष fk.—व्यपेषया hm<sup>1</sup>r, विषयया bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, विषयया  
k.—वाक्यान्वेषां हि Am<sup>1</sup>, वाक्या हि bfk, वाक्या मन्त्रा हि r(r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>?): this looks as if  
two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS.  
from the following line (ब्राह्मणे मन्त्रा).—विधिष्टेन Am<sup>1</sup>, विधिष्टेन r, विधिष्टेन  
bfk.—चोदिता Am<sup>1</sup>k, चोदिता: bfr.

\* That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own,  
if the ritual necessitates their use. I am, however, very doubtful about the emendation  
*bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in  
a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni<sup>a</sup>  
and the stanzas relating to the drops of ghee (*stokīya*)<sup>b</sup> in the  
Aitareya.

एकदेशे hm<sup>1</sup>r, एकदेश fk, एकदेश b.—जामदग्न्यस्थाप्यस्स m<sup>1</sup>, जामदग्न्यस्थीवायः  
r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जामदग्न्यस्थीप्य h, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रीयः r<sup>3</sup>, जामदग्न्यो  
यथाप्रीय f.—स्तौतीयाश् Br<sup>3</sup>, स्तौतीयाश् hm<sup>1</sup>, स्तौतीयाश् r.

\* That is, RV. x. 110, quoted in TB. iii. 6. 3<sup>1</sup> as well as in VS. xxix. 25; cp. above,  
ii. 156, and below, viii. 37.      <sup>b</sup> RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7<sup>1</sup> as well  
as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas  
'To the well-kindled' (*susamiddhāya*: v. 5. 1). The stanza  
'Thereon' (*edam*: v. 26. 9) is optionally (*vā*)<sup>a</sup> addressed to the  
All-gods, and the last (stanza) in the last hymn but one<sup>b</sup> (v. 27. 6)  
is addressed to Indra-Agni.

आप्रियः fkr, आप्रिवः b, आप्त्यः hdm<sup>1</sup>, आप्त्यः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.—अत् तु hm<sup>1</sup>r, अविषु B.—  
एदम् Af, रोदम् kr<sup>2</sup>, पदम् b, एतद् r.—वा अस्या r, वास्या hfb, वास्या k.

\* The Sarvānukramanī has *antyā liṅgoktadevatā*, but the commentator Jagannātha explains: *antyā vaibhavadevi vā*.      <sup>b</sup> Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*tri*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9<sup>a</sup>) and also with that (which begins) 'When together to you two' (*sam ha yad vām*: v. 31. 8<sup>d</sup>).

ऐद्राणि द्वादश चीत्युः m<sup>1</sup>, चीत्योत्युः hdr, च्यान्युः b, चीद्रादादशं सूक्तात्युः f, द्वादशा-  
च्यादीन्युः r<sup>5</sup>r<sup>7</sup>.—त्वच Am<sup>1</sup>r<sup>2</sup>, चच bfkr.—उश्नेति तु hm<sup>1</sup>r, उश्नेति च bfk.—पादेन  
सं ह यद्यामनेन च A, पादो यः सं ह यद्यां परस्य यः B (परस्ययः r<sup>5</sup>r<sup>7</sup>).—The end of the  
varga is here marked by ५ in bfk, not in hdm<sup>1</sup>.

#### 6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: 5. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated <sup>a</sup>.

\* After this B (bfkr<sup>2</sup>r<sup>5</sup>) and m<sup>1</sup> add the śloka which in A forms an introduction to the story of Tryaruna (see note on v. 13).

B 29. In <sup>a</sup> the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)<sup>b</sup> as royal seers<sup>c</sup>, so say some (authorities).

स्थम् bfkr, स्थम् m<sup>1</sup>.—राजर्णीन् br, राजव्यान् m<sup>1</sup>, राजसान् fkr.

\* The following seven and a half ślokas (29-36<sup>ab</sup>) are not found in A.      <sup>b</sup> Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. Rnamcaya, however, does not appear in this hymn (cp. below, 33).

<sup>c</sup> This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramanī the three kings are the seers of the hymn; and according to the Āśānukramanī, v. 13, 14, Tryaruna and Trasadasyu are the seers of v. 27, 1-3, and Asvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni<sup>a</sup> on their behalf (*ebhyah*) in consequence of (their) request (*adhyesanāt*)<sup>b</sup>. Ten thousand, three hundred and twenty kine<sup>c</sup>,

आशीरव्येषणाच्चिभो r, आशीरव्येषणाच्चिभो b, आशर्वेषाच्चिभो sk, आशर्वेषाच्चित्सो m<sup>1</sup>.—  
अचिं br, पिं m<sup>1</sup> k.—विश्वति b, विश्वतिः m<sup>1</sup> rk.

\* In RV. v. 27. 1, 2, 3.      b That is, to the seers to officiate for them; the reference is probably to RV. v. 27. 4.      c Cp. RV. v. 27. 1, 2: *daśabhit̄ sahasraiḥ . . . satā ca viṁśatim ca gonām.*

B 31. (and) a golden wagon with two oxen<sup>a</sup>, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवरण् fm<sup>1</sup>, श्रीवरण् k, सौपरण् b.—नृपोत्तचये r, नृपोत्तये b, नृपोत्तमे fsk, नृपोत्तमः m<sup>1</sup>.—अस्वमेधः m<sup>1</sup>, अस्वमेध skr, अस्वमेव b.—चोद्यणां m<sup>1</sup>, चोद्यणं fb, चोद्यां k, चोद्यांसः i (RV. v. 27. 5 शतम्.. उच्चयः).—The end of the *varga* is here marked by ए in bsk, not in m<sup>1</sup>, nor of course in h.d.

<sup>a</sup> Cp. RV v. 27, x; *anasyanta . . gāvā.*

7. Rnamcaya's gifts to Babbhu. Deities of RV. v. 41-51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself<sup>a</sup>, (and) the seer received (the gifts) from (each) king.

बभाष r, बभास m<sup>1</sup>, बभास bsk.—आत्मा हि नात्मने lm<sup>1</sup>, आत्मा हि नात्मने k, आत्मा हितात्मने r—अयहीनृपतेच्छिः r, अयहानृषितो दृषिः m<sup>1</sup>, अयहानृषित च्छिः f, अयहानृपतेच्छिः ।

\* This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Sarvānukramaṇī (*nātmaṭmāne dadyād iti sarvāśv atrīṇ kecī*) and in the Āśānukramaṇī (v. 14, 15): ‘or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na sasyate*) as both giver and receiver.’ Cp. Sadguruśīya, p. 115.

B 33. Rnamcaya chose the seer Babhru<sup>a</sup>, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (Rnamcaya)<sup>b</sup>.

**अचे:** सुतमूर्खं बभ्रम् rn, गौरीवीतिमूर्खिं शक्त्यम् m<sup>1</sup>, गौरीवीतिमूर्खिं शक्त्यम् b, गौरीचिनिमूर्खिं शक्त्याम् f.—सोऽप्यजायत् rn, सोऽप्यजायत् bfkm<sup>1</sup>.

\* Gaurīvīti (the reading of *b̄fm*<sup>1</sup>) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which R̄namcaya and Babhrū are mentioned together (v. 30. 14); cp. Sarvāṇukramapī on v. 30: *babhrur: r̄namcayo 'py atra rājā stutah.*

B 34. And the king of the Ruśamas<sup>a</sup> (*rauśama*) gave him four thousand four hundred (cows)<sup>b</sup> and a golden caldron<sup>c</sup> (*mahāvira*).

ददौ च रौश्मो <sup>a</sup>, ददौ न रौश्नी <sup>fk</sup>, ददै रागे रौश्नौ <sup>b</sup>, ददौ तदौश्नौ <sup>r</sup>, ददौ तदौश्नौ <sup>m<sup>1</sup></sup> (cp. note <sup>a</sup>).

<sup>a</sup> Cp. RV. v. 30. 14 : *r̄namcaye rājani ruśamānām*.      <sup>b</sup> Cp. RV. v. 30. 12 : *gavāṁ catvāri dadataḥ sahasrā r̄namcayasya*.      <sup>c</sup> Cp. RV. v. 30. 15 : *gharmah . . . taptaḥ pravṛje . . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons<sup>a</sup> for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra<sup>b</sup>; and he related (all) this with the four (stanzas) 'This good' (*bhadram* : v. 30. 12–15)<sup>c</sup>.

The next eleven<sup>d</sup> (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām* : v. 41–51) are addressed to the All-gods.

प्रवर्येषु <sup>m<sup>1</sup></sup>n, प्रवर्येषु <sup>b</sup>, प्रवर्गेषु <sup>fk</sup>r.—प्रतिगृह्ण च्छषिर् <sup>m<sup>1</sup></sup>nr, प्रतिगृह्णमुषिर् <sup>b</sup>, प्रतिगृह्ण श्वर्षिर् <sup>fk</sup>.—३६. तत् <sup>fbm<sup>1</sup></sup>r, यत् <sup>kn</sup>.—०देवानि एकां <sup>r</sup>, ०देवीन्य एकां <sup>b</sup>, ०देवान्य एकां <sup>f</sup>, ०देवान्येकां <sup>hr<sup>1</sup></sup>—परास्थतः <sup>hm<sup>1</sup></sup>r, परास्थि तु <sup>bfkr<sup>5</sup>r<sup>7</sup></sup>.—The end of the *varga* is here marked by ० in *dbf*, not in *m<sup>1</sup>k*. In A the *varga* would have only one line.

<sup>a</sup> *Mahāvira*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice.      <sup>b</sup> This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra.      <sup>c</sup> That the preceding passage (29–36<sup>ab</sup>) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the Sarvānu-kramanī; for the remark *nātmātmane dadyāt* is clearly borrowed from 32<sup>e</sup> (*ātmā hi nātmāne dadyāt*) while the words *sarvāsv atrin kecana* are probably due to 32<sup>ab</sup> (*rājñāḥ prati ca tat sūktam babbhaś iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45<sup>d</sup>) and with the same figure in hd as in b.

<sup>d</sup> Cp. Sarvānu-kramanī: *vaiśvadevan* *vai tad* (*vai*=5, *tad*=6).

### 8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts<sup>a</sup> (beginning) 'Forth' (*pra*: v. 52–61). Ilā, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza ‘Up’ (*ut* : v. 42. 3) Savitṛ (is praised), Śaunaka said.

प्रेति इत्याभीत्यृचि तु सूता <sup>r</sup>, प्रेतिक्षाभीत्यृचि तु सूता <sup>m<sup>1</sup></sup>, प्रेतीक्षाभीत्यृचि तु संसूता <sup>hd</sup>, प्रेतीहाभीत्यृचि तु संसूता <sup>r<sup>3</sup></sup>, प्रेतीत्वामि न चृचा सूता <sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, प्रेतीत्वामि न चृसूता <sup>f</sup>.—<sup>37<sup>c,d</sup></sup> in B <sup>m<sup>1</sup></sup> only.—उदित्यृचि तृतीयायां <sup>m<sup>1</sup></sup>, द्वितीयथाक्षया सूतः <sup>r</sup>, द्वितीयायां सविता शैवको ब्रवीत् is the whole line in f, and द्वितीयायां शैवको ब्रवीत् in b.

\* Cp. Sarvānukramaṇī on v. 52: *mārutan̄ ha tat* (*ha*=4, *tat*=6).

38. The triplet ‘Invoke’ (*upa* : v. 42. 7-9) is addressed to Br̥haspati; the next stanza (v. 42. 10) is addressed to the Maruts; ‘Praise him’ (*tam u śtuhī* : v. 42. 11) is addressed to Rudra. But in the stanza ‘Forth the fair praise’ (*pra susūtih* : v. 42. 14),

hm<sup>1</sup>bfk have no यो (the pratīka of v. 42. 10), which makes the first pāda one syllable short: I conjecture that यु has dropped out before तृचो. The reading of R, उपेति वार्हस्यसूचो यो, makes the first pāda end in the middle of तृचो.—रौद्री तु A, रौद्री स्वात् fkr, रौम्यात् b.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapūṇi (considered) Ilaspati, Gālava Parjanya-Agni,

39<sup>a,b</sup> is found in bfkm<sup>1</sup> only: there is no reference to it in R (though some of his MSS. must have it).—‘रिता <sup>m<sup>1</sup></sup>k’, ‘रिता: bf.—इक्षस्तिः hd, इक्षस्तिः r, इक्षस्ति <sup>m<sup>1</sup></sup>, इक्षस्ति fk, इक्षस्ति b.

40. Yāska<sup>a</sup> thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. ‘This’ (*eṣah* : v. 42. 15) is addressed to the Maruts; ‘Together’ (*sam* : v. 42. 18) is addressed to the Aśvins<sup>b</sup>.

मास्त्वेष समाचिन्ती Am<sup>1</sup>bfk, मास्त्वैषसमाचिन्तम् r.

<sup>a</sup> RV. v. 42. 14 is not commented on in the extant text of the Nirukta. <sup>b</sup> The Sarvānukramaṇī gives no details about RV. v. 42 except on stanza 11: *ekādaśi raudri*.

41. ‘Adhvaryu’ (*ādhvaryavah* : v. 43. 3) is addressed to Vāyu; ‘The ten’ (*dasa* : v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) ‘They deck’ (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza ‘Hither’ (*acha* : 8) praises the Aśvins.

ऐक्षु या तु या hm<sup>1</sup>r, ऐन्द्रार्गसाविति r<sup>a</sup>r<sup>b</sup>, ऐम्बुगेसाविति ते b, ऐम्बुखे साविते f, ऐदमुखे साविते k (असाविते is the pratika of v. 43. 5).—धर्मं m<sup>1</sup>b, धर्मं fkr.—परा-ज्ञाति r, पराज्ञात्वं bsk, पराज्ञाति m<sup>1</sup>.—४१<sup>cd</sup> in Bm<sup>1</sup> only.—The end of the *varga* is here marked by □ in bsk, not in hdm<sup>1</sup>.

### 9. Deities of RV. v. 43 (continued), 44, 45.

B 42. ‘Forth’ (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) ‘Hither’ (*ā*: v. 43. 10<sup>ab</sup>) Agni is here mentioned, and in the second (10<sup>cd</sup>) the celestials (*divaukasah*)<sup>a</sup> are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fkr, प्र तत्क्षः m<sup>1</sup>.—पूषणं चोर्जर्चे b, पूषणं चोर्जर्चे f, चोर्जर्चे k, पूषणं चार्धर्चे m<sup>1</sup>, पूषणं या चेत्यर्चे r.—सुता एति r, सुताविति bsk, सुताविति m<sup>1</sup>.—This śloka is found in Bm<sup>1</sup> only.

<sup>a</sup> This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *visve marutah*.

43. ‘Hither’ (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Br̥haspati<sup>a</sup>,

B ‘The higher one’ (*jyāyāṁsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) ‘Forth to you’ (*pra vah*: v. 44. 4).

43<sup>ab</sup> in m<sup>1</sup> follows 45<sup>ab</sup>.

<sup>a</sup> The Sarvānukramanī gives no details for v. 43.

B 44. ‘Him as of old’ (*tam pratnathā*: v. 44. 1)<sup>a</sup> is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauśitaki himself<sup>b</sup> has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सौमी वा दैवीक्षु वा r, सौमी वादिवेद्वी वा fkr (वा k), सौमी वा दैवेद्वी वा b, सौमी वा लैंद्री वा m<sup>1</sup>.—प्रजापतेः bskr, प्रजापतेः m<sup>1</sup>.—कौशीतकिः br, कौशीतकिः fkr.

<sup>a</sup> There is no statement about this stanza in the Sarvānukramanī. <sup>b</sup> That is, Kauśitaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājēpatyāny aniruktāni parokṣavaisevadēvāny avadhīyante*.

B 45. Among these it is spoken of as the third <sup>a</sup>: after it comes the (hymn) 'I invoke the gods' (*devān̄ huve*: x. 66) <sup>b</sup>.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम् r, इदं पुराम् bfk, इदं पुरा m<sup>1</sup>.—०रिति तु hm<sup>1</sup>r, ०रिति च bfk.—The end of the *varga* is here marked by Q in hbf, not in m<sup>1</sup>k.

<sup>a</sup> That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note <sup>a</sup>). <sup>b</sup> That is, Kauśitaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

#### 10. Deities of RV. v. 51-60.

46. And with three <sup>a</sup> of the four <sup>b</sup> (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)<sup>c</sup> (praises) Vāyu (only)<sup>d</sup>. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras<sup>e</sup>—are praised (in the whole hymn) f.

वायवा याहि hdm<sup>1</sup>, वायवृषोति b, वायवृक्षेति r, वाय वृष्णोति f, वायु वृष्णोति k.—तुचा f, त्वृचा b, त्वृचा r, त्वृचि m<sup>1</sup>, तृचं hd.—यसा br, यसा fkd, यसात् hm<sup>1</sup>.—Instead of this triṣṭubh r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have a śloka, which m<sup>1</sup> has in addition to it:

अथं चतुर्णामिति च इद्रवायू<sup>1</sup> चिभिः सुती ।

वायवा याहि [वै] वायुं<sup>2</sup> रथं न्विति<sup>3</sup> तु रोदसी ॥

<sup>1</sup> वृस् m<sup>1</sup>, वृय r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. <sup>2</sup> m<sup>1</sup>, वायुर्दितीययान्लेका r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. <sup>3</sup> रथं त्वृचि m<sup>1</sup>, रथान्विति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> For *tisṛbhīḥ*.

<sup>b</sup> For *cataśrām*. The *iti* should follow *ayam*, not *cataśrām*.

<sup>c</sup> Here R has in connexion with his corrupt reading *rkkā* *iti* one of his marvellous references to the RV. (vii. 37. 4, where the word *rkkā* occurs). <sup>d</sup> The Sarvānukramanī makes no statement about these stanzas. <sup>e</sup> Op. 47. <sup>f</sup> The Sarvānukramanī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised <sup>a</sup>. Now this is the name of the host of the Maruts: they are called Rudras.

०स्तमाम् Abk, ०स्तं जोम् f, ०स्तमा m<sup>1</sup>, ०स्ते नामा r.—सुताः A, सुताः B.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramanī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial **Agnis**, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne matrudbhīḥ*: v. 60. 8)<sup>a</sup>.

ॐरथं m<sup>1</sup>br<sup>b</sup>r<sup>c</sup>, ॐरथं bsk, ॐरियं hd, ॐरिमी r.—चोमी त्वं hdr, चोभावं bf,  
चोभावं r<sup>b</sup>r<sup>c</sup>.—48<sup>cd</sup> in the text follows the reading of Am<sup>1</sup>; in B (also m<sup>1</sup>) the line  
has the following form:

यदुत्तमे तृष्णेर्धर्षे रैक्तेऽपि संस्कृती दृष्टे (b, दृष्टे m<sup>1</sup>fskr) ।

\* Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*ile 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvye*: i.e. 1<sup>ab</sup>, 6<sup>cd</sup>, 7<sup>ab</sup>, 8<sup>ab</sup>, Agni being mentioned in these four hemistiches; but Vaiśyānara is also mentioned in 8<sup>d</sup>, so that this statement would not be quite correct). The Sarvānukramanī has: *agneyam ca vā*, i.e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyah*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities<sup>a</sup>.

मध्यमा m<sup>1</sup>r, माध्यमा b, मध्ये भा bsk.—This śloka is not found in A, but in B m<sup>1</sup> only.—The end of the *varga* is here marked by ४० in bsk, not in hd; in m<sup>1</sup> it is marked after ४८<sup>bd</sup>, after which that MS. adds the B form of ४८<sup>cd</sup>.

\* This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

### 11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him<sup>a</sup>.

दार्भी all MSS. and n, दारभ्यः Sarvānukramanī, Sadguruśīya, n(gh); cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 45.—श्रुतः hm<sup>1</sup>rns, श्रुतिः bskr<sup>b</sup>r<sup>c</sup>n(gh).—रात्रविष्म् hdg, रात्रविष्म् m<sup>1</sup>, रात्रविष्म् n, रात्रविष्म् br, रात्रविष्म् sk.

\* This story is quoted in the Nītimāñjari on RV. v. 61. 17, and by Sadguruśīya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyanā, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note<sup>3</sup>.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri<sup>a</sup>, to officiate as (his) priest.

कार्यमर्ते hm<sup>1</sup>rns, कार्यवसं bfrkr<sup>5</sup>r<sup>7</sup>.—०तिः स्थितः fr, ०ति स्थितः hm<sup>1</sup>bs.

<sup>a</sup> Sāyana on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भगद्वर्षं hm<sup>1</sup>frs, भगद्वर्षं bkn.—श्वावाश्वस्मा° hm<sup>1</sup>r, श्वावाश्वस्मा° r, श्वावाश्वस्मू° s,  
श्वावाश्वस्मा° n.—52<sup>cd</sup> is omitted in br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. who had been gladly taught by his father all the Vedas with their members (*anya*) and subordinate members (*upanya*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यज्ञे च hdm<sup>1</sup>rbfkn, यज्ञेऽप्य Sadgurusisya (one MS. यज्ञे च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice : ‘Ally yourself with me, O king.’

55<sup>ab</sup> is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, while the whole śloka is repeated in m<sup>1</sup>.—The end of the *varga* is here marked by ११ in b, not in hdm<sup>1</sup>fk. It is marked by ११ in h (not in d) after नार्यथा (59<sup>b</sup>), and after ५८ in f.

### 12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort : ‘What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Sadgurusīṣya, u (and, I believe, m<sup>1</sup>, but I have not specially noted the reading of that MS.), त महमहं sk, ते पुरीमहं r.—56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Sadgurusīṣya having them.

B 57. For a son of Atri<sup>a</sup> would be no contemptible (*adurbala*)<sup>b</sup> son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

चचिपुषी m<sup>1</sup>skr, चचिपोचो n.

<sup>a</sup> Strictly speaking, 'a grandson of Atri,' according to the correction of the Niti-maśjari MSS. <sup>b</sup> As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)<sup>a</sup> of the Veda; for a (certain) seer<sup>b</sup> regards one who sees formulas as a father of the Veda<sup>c</sup>.

गौ तु m<sup>1</sup>ns, गौ हि skr.—चेदस्यां वा m<sup>1</sup>rn, all MSS. of Sadgurusīṣya but two (which have देवस्यां वा), चेदस्यां वा f, चेदस्यां वा k.—तथा m<sup>1</sup>fkrn, three MSS. of Sadgurusīṣya, यथा four MSS. of Sadgurusīṣya.—प्रधिर् e, प्रधिष fkm<sup>1</sup>, प्रधिष rn.

<sup>a</sup> This emendation, which I made in Sadgurusīṣya (in 1886), still appears to me the only possible one. <sup>b</sup> Vasukarpa; cp. my explanatory note on Sadgurusīṣya, § 1. 3, p. 177. Sieg, p. 52, note <sup>2</sup>, would read *r̥ṣīṇ mantradṛśam*, but the two words in agreement would be tautological. <sup>c</sup> Cp. Sadgurusīṣya, p. 58, note <sup>11</sup>.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm<sup>1</sup>r, प्रावोचत्तथा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रावोचत्तथा f, प्रावोचत्तथा k, प्र - चन च b; the whole line in Sadgurusīṣya runs: इति तद्वचनं शुल्का प्रत्याचष्ट सुर्विं त्रुपः ।.—वैष hm<sup>1</sup>r<sup>3</sup>g, गौ न brn, गौ न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

ब्रूते यस्ते hrs, ब्रूते यस्ते m<sup>1</sup>, लक्ष्मी ब्रूते bskn.—कन्नाया hdm<sup>1</sup>, कन्नायां bskrns.—विव व्यवर्तत m<sup>1</sup>rns, विव व्यवर्तत hd, न स निवर्तते skr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, न म सिद्धवर्तते b.

61. So these two returned; they both met  
B Śasīyasi and Taranta and king Purumilha.

ततस्तौ Am<sup>1</sup>, ततस्तु तौ bn, ततस्तु तो fsk, ततः सुतो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—गिवर्ताशु r, गिवर्ताशु  
hd, निवर्तते Bn. The emendation निवर्तताश् is based on the reading of B, on the necessity of a dual middle form, and the assumption that in A the second त dropped out, and that गिवर्ताशु became corrupted to गिवर्ताशु, as a gerund seemed required for the construction, and आशु is often used thus (see index of words sub voce āśu). Then भावेवा became तावेवाव, which is very pleonastic after तौ तु; the causative for the simple gerund is also clearly wrong.—गुभावेवाभिं b, उभावेवाभिं n, उभावेवापि  
fsk, तावितावभिं hdm<sup>1</sup>r.—61<sup>a</sup>b is altogether different in Sadgurusīya.—61<sup>c</sup>d is found here in m<sup>1</sup>bskn; in A this line appears at 80<sup>c</sup>d, where it is repeated in m<sup>1</sup>.—61<sup>c</sup>d is not in Sadgurusīya.

62. Now the two kings Taranta and Purumilha were seers, sons of Vidadaśva. These two kings themselves paid homage to the two seers.

वैददच्छृष्टी rn, वैस्त्रृष्टी fsk, वैददश्चलृष्टी b, वैददश्चिन्नी Am<sup>1</sup>: the Sarvānukramapī has वैददश्ची; the form of the name in the RV. is वैददश्च, while वैददश्चिन्न् is not found elsewhere.—गृपती m<sup>1</sup>br, गृपतिः hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>k, गृपति f.

63. And the king (Taranta) showed the seer's son to his royal consort; and with Taranta's approval she gave manifold wealth,

तं गृपः hdm<sup>1</sup>r, ये गृपः bskr<sup>2</sup>r<sup>5</sup>n.—तरक्ताशुमता विव Am<sup>1</sup> (विव hd), तरक्ताशुमतेविव  
bsk.—प्रादाहृ m<sup>1</sup>skrns, चादाहृ hd, आदाहृ b.—The end of the *varga* is here marked by १२ in bsk, not in hdm<sup>1</sup>.

### 13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śasīyasi.  
B Father and son, (thus) honoured by the institutors of the sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought : ‘Because I have not seen (any) formula,

B 66. I have, alas ! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.’

‘वाग्हं m<sup>1</sup>fk, वानिमां r, वांसु तां ṣadguruśisya.—अथहं r, ṣadguruśisya, अथाहं m<sup>1</sup>, अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form तुर्वच्छपानिवाहमनः Am<sup>1</sup>bfrkr<sup>2</sup>, तुर्वच्छपानवाहमनः rns.—64<sup>c<sup>d</sup></sup>–67<sup>a<sup>b</sup></sup> are not found in the Nitimāñjari.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68<sup>c<sup>d</sup></sup> is not found in ṣadguruśisya.

69. Śyāvāśva, astonished, then asked the Maruts, ‘Who are ye?’ (*ke s̄tha* : v. 61. i). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के उत्ति hd, केव्वेति bfrkr.—एद्द्रुगुणवृथत् A, एद्द्रुपुष्टाणवृथत् s, चक्षिकाणवृथत् br, चक्षिलाणवृथत् fk.

70. Having observed (this), he also praised them with the (stanzas) ‘They that ride’ (*ya īm vahante* : v. 61. ii). For the seer considered it a great transgression on his part,

इत्याभिरुद्धा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, इत्याभिरुद्धा hdm<sup>1</sup>, इत्यादिभिरुद्धा s, इत्युग्मिः पद्मिः bfrk.—तांस्त्राम् hdr, तांस्त्राम् b, तांसुतः fk, तांशुषिः s.—अतिक्रमं rs, अविक्रमं b, अतिक्रामं hdm<sup>1</sup>fk.—तं मेरे चक्षिर् s, तं मेरे चृष्टिर् hd, तं मेरे m<sup>1</sup> (I have not noted whether चक्षिर् or चृष्टिर्), तमृष्टिमेरे bfrkr.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, ‘Who are ye?’ Being praised and being delighted with their praise, the sons of Prēni (the Maruts) as they went along,

यद्ध fkr, यान्त्र r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यद्ध hdm<sup>1</sup>, यद्ध s, य b.—यद्ध bfkr<sub>s</sub>, यांच्च A.—69<sup>cd</sup>, 70, 71<sup>ab</sup> omitted in n.—सुत्ता तथा hbfk, सुत्तानया m<sup>1</sup>r.—71<sup>cd</sup> omitted in Sadgurusisya.—The end of the *varga* is here marked by ७३ in m<sup>1</sup>bfk, not in hd.

#### 14. Story of Syāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now<sup>a</sup> when the Maruts had gone thence, the illustrious Syāvāśva

अवमुच्य स्ववधीभ्यो hm<sup>1</sup>r, स्ववधीभ्योऽवमुच्य s, आमुच्य ते स्वकर्णेभ्यः r<sup>6</sup>, अमुच्यत स्वकर्णेभ्यो fkr<sup>2</sup>n, अमुच्य सूक्ष्मेभ्यो b. The line in Sadgurusisya runs: अथात्य मद्दतो इवान् स्ववधीभ्योऽवमुच्य ते.—तदा ददुः hm<sup>1</sup>r, ददुत्तदा bkn, तदुत्तदा f.—सुमहा-यशा: n<sub>ss</sub>, तु महायशा: hm<sup>1</sup>r, सुमहातपः: B.—Sadgurusisya has an additional line after 72<sup>ab</sup>, and Sāyaṇa another after 72<sup>cd</sup>.

<sup>a</sup> Sāyaṇa on RV. v. 61. 17 quotes 72<sup>cd</sup>-79<sup>ab</sup>.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer<sup>a</sup>, wishing to declare himself to Rathavīti,

स सद्य कषिर् hrkr, Sadgurusisya (w<sup>1</sup>), स सद्य कषिर् f, स संघ कषिर् b, स सत्त्वमृत्यिम् s, प्रादुर्भूत्यिम् n.—प्रवस्थन् As, सदेशान् b, देशान् k, देशां (गत्थ) f, विवशू rs.

<sup>a</sup> Sieg, p. 53, note <sup>7</sup>, wishes to read *ṛṣim*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etam me stomam*: v. 61. 17, 18); and to her (Night) who did not see<sup>a</sup> Rathavīti, he discerning (him) with the eye of a seer,

०त्याभ्यां Anss, ०त्युग्म्यां b, (सोम)मृग्म्यां f, (सोम)मृग्म्या k.—दौले hm<sup>1</sup>rns, दूष्ये r<sup>2</sup>r<sup>5</sup>s, देवीं b, दिवीं f, दिवी k.—न्ययोजयत् hm<sup>1</sup>r, न्ययोजयेत् bfk, न्यवेदयत् n<sub>ss</sub>.—तपस्यन् hm<sup>1</sup>rs, अपश्चन् s, अपश्चनी br<sup>2</sup>r<sup>5</sup>, अपश्चनी fk.

<sup>a</sup> Cp. Sieg, p. 53, note <sup>9</sup>, and p. 57, line 2.

75. said, 'Here he dwells' (*esa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'<sup>a</sup>. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ hm<sup>1</sup>r.—प्रबोदितः hrskṣs, प्रबोदितः b, प्रणोदितः n.

<sup>a</sup> Cp. RV. v. 61. 19: *esa kṣeti rathavītiḥ . . . parvateṣu apaśrītaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भं hrsk, दार्भं b, दार्भं s, दार्भं ns.—स्थितः hdm<sup>1</sup>r, स्थिता Bns.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

### 15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hdm<sup>1</sup>rs, संयोगम् bskns.—प्रत्याचर्षि यत् s, प्रत्याचर्षि यत् hd, प्रत्याचर्षि यत् m<sup>1</sup>bfk, प्रत्याचर्षीय four Ṣadgurusīya MSS., प्रत्याचर्षिपत् two Ṣadgurusīya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm<sup>1</sup>rks, म वे मे b, मे मा स्म ns.—कृधः Bss, कुरुः n, कृधाः hdm<sup>1</sup>r.—स्वयमृषिः hdm<sup>1</sup>rnss, स्वयं चर्षिः kr<sup>2</sup>,<sup>5</sup>r<sup>7</sup>, स्वयं चर्षिः f, स्वयं वर्षिः b.—भगवन्नुषेः hdm<sup>1</sup>rs, भगवन्नुषेः fkn, भगवन्नुषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)<sup>a</sup>,

सूषमिलेवम् hrs, सूषमिलेनम् ns, सूषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm<sup>1</sup>, पूजयित्वाथ तं bskr, चार्चनाणा स्वयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* ७९<sup>ed</sup> appears in a modified form in Ṣadgurusīya : the better reading there is *pādyārghyamadhuparkam* (instead of *pādyārghyam madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *vistaraḥ, pādyam, arghyam, ācamaniyam, madhuparko, gauḥ.*

80, 81. and giving him a hundred white (*sukla*)<sup>a</sup> steeds, he dismissed him to his home. And the seer, on his part, having praised Śasīyāsi, and Taranta, and king Purumilha with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven<sup>b</sup> (hymns beginning) 'With law' (*rtena* : v. 62-72) are addressed to Mitra - Varuna.

मुक्तम् hdrks, मुक्तम् b, मुन्दाम् f.—अगुप्ते hm<sup>1</sup>r, सोऽगुप्ते b, सोऽगुप्ते k, शेऽगुप्ते f.—8o<sup>ed</sup> occurs as 61<sup>ed</sup> in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga 12* and *varga 15* (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by 94 in hbfrm<sup>1</sup>.

\* Sieg, p. 54, note<sup>5</sup>, wishes to read *sulkam* for *suklam*, but there seems to me to be no necessity for the correction: *sukla* is quite appropriate as an attribute of horses (=Vedic *sukra*, which one MS. has); while there is no reason why a familiar word like *sulka* should have been changed to *sukla*.      <sup>b</sup> Cp. Sarvāukramanī on RV. v. 62: *maitrāvaraṇam् vai tat* (*vai*=5, *tat*=6).

#### 16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upaniṣat*) praise consisting of five<sup>a</sup> stanzas (v. 78. 5-9) with a view to childbirth.

जर्मीर्णि hd, जर्मीर्णि fbkr.—पश्चर्णि० hm<sup>1</sup>r<sup>3</sup>, पश्चर्णि० fr, पश्चर्णि० bk.

\* Cp. Sarvāukramanī: *antyāḥ pañca garbhasrāviny upaniṣat*. Śadguruṇisya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcarcasamudāyopadiṣṭatvāt*). According to Śāyaṇa the last three stanzas only (7-9) are *garbhasrāviny upaniṣat*. Aufrecht, in his abstract of the Sarvāukramanī, has '5-7': this should be corrected to '5-9'.

82<sup>ed</sup>-84. There is a sacred tradition (*śruti*) that the seer<sup>a</sup> after incurring seven failures (*aparādhān*)<sup>b</sup> was appointed<sup>c</sup> (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vṛkṣadroni*)<sup>d</sup>, into a chasm (*rbīsa*)<sup>e</sup> kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*subhaspati*) with the hymn 'Ye Aśvins' (*aśvinau*: v. 78).

82<sup>ed</sup>. सप्त छत्वापराधान्वे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सप्तछत्वोऽपराधान्वे hdm<sup>1</sup>r<sup>3</sup>, सप्तछत्वोऽपराधे तु r, सप्तछत्वोऽपराधे तु b, सप्तछत्वोऽपराधे तु fk.—83. चृष्टिः छतो r, चृष्टिं छत्वा hdm<sup>1</sup>, चृष्टीं छत्वा r<sup>3</sup>, चृष्टिकातो fk<sup>6</sup>r<sup>7</sup>, चृष्टिकाता० b.—वै श्रुतिः: hdr, जः श्रुतम् bfkr<sup>6</sup>r<sup>7</sup>.—तमष्टमे A, ततो॒ष्टमे r, ततो॒ चमे b, तताश्ममे f, तताश्म k.—84. चृष्टीसे या r<sup>4</sup>r<sup>6</sup>, चृष्टीसे ह b, चृष्टीसे ह fk, चृष्टीसे ह r<sup>6</sup>r<sup>7</sup>, चृष्टिं से ह hr, चृष्टिं लेह d, चृष्टिं लेह m<sup>1</sup>.—खलं hm<sup>1</sup>rfk, लिङ्गं b, राष्ट्री॑ (राष्ट्री) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—व्यधारथत bfkr, व्यधारथत A.

<sup>a</sup> That is, Saptavadhri, the seer of RV. v. 78. <sup>b</sup> This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' <sup>c</sup> That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). <sup>d</sup> This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Aśvins are described as releasing Saptavadhri by rending a tree (*vrksa*). <sup>e</sup> This word occurs in the preceding stanza (v. 78. 4), where the Aśvins come to the rescue of Atri in a chasm (*rbisa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātah*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)<sup>a</sup>; but the other two stanzas<sup>b</sup> are to be known as for the Aśvins<sup>c</sup>.

B This is also recognized (*drṣṭam*) as a consecrating prayer for children issuing from the womb (*sraवatām*)<sup>d</sup>.

85. समुद्रत्वं hm<sup>1</sup>bk, समुद्रत्वं f, समुद्रत्वं r.—तुचः सखीव m<sup>1</sup>, तुच सखीव hd, चिष्ठ-सखीष b, चिष्ठ सखीष fk, चिष्ठसखीष r<sup>5</sup>r<sup>7</sup>. —गर्भार्थं hd<sup>1</sup>, गर्भार्थं bfr<sup>5</sup>r<sup>7</sup>. —स्पृ-तस् hm<sup>1</sup>rb, स्पृतस् r<sup>5</sup>r<sup>7</sup>, स्पृतस् f, तपतस् k.—86. ज्ञेये स्त्रिभामितरे ज्ञेये hm<sup>1</sup>r, ज्ञेयापश्चिभामितरी हृचो B.—86<sup>ed</sup>=viii. 66<sup>ab</sup>. This line is wanting in A, but is found in m<sup>1</sup> as well as B.—The end of the *varga* is here marked by १६ in bfr, not in m<sup>1</sup> or hd (as the line is wanting in these two MSS.).

<sup>a</sup> The versified story told by Śāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Aśvins. <sup>b</sup> That is, v. 78. 5, 6, the first two of the five specified in 82. <sup>c</sup> The Aśvins are invoked in these two stanzas. <sup>d</sup> Cp. Rgvidhāna, ii. 17. 1<sup>ed</sup>-4<sup>ab</sup>, quoted by Śadguruṇīṣya, p. 123.

### 17. Deities of RV. v. 79-87. Khilas.

B 87. But it<sup>a</sup> may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)<sup>b</sup>, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)<sup>c</sup> and embryo (*garbha*)<sup>d</sup>.

तद्वत्सात् m<sup>1</sup>, तत्सात् b, तत्सात् fk, तत्सात् r.—जरायुं bm<sup>1</sup>, जरायुं fk, जरायुर् r.—This śloka is not found in A, but m<sup>1</sup>, as well as B, has it.—87<sup>b</sup>=iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>.

<sup>a</sup> That is, this aggregate of five stanzas (*tad* in 86<sup>d</sup>). <sup>b</sup> That is, it has also a more general sense; see *bhāvavṛtta* in the index of words.

78. 8. <sup>d</sup> Which occurs in RV. v. 78. 7.

<sup>c</sup> Which occurs in RV. v.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitṛ. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*bat* : v. 84) the Middle Earth <sup>a</sup> is praised.

अहेति वे A. अहा वद B.—बन्धिति स्त्रियन् A. तु बन्धितेर्वति B.—सुता B. तु चाह A.

<sup>a</sup> In Nirukta xi. 37 (on RV. v. 84. 1) Pr̥thivī is one of the deities of the middle sphere (*madhyasthānā striyah* : xi. 22-50); see Naighantuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitṛ' (*adyā no deva savitah* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuna. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

इयं दुःखमनाशनी bf, ऊशिणी kr, दृचं दुःखमप्रशासनम् m<sup>1</sup>.—०राजे इद्रां<sup>a</sup> hdb, भाज इद्रां<sup>a</sup> fk, ०राजे षट्म् r.—इद्रागविद्रां<sup>a</sup> hm<sup>1</sup> B, षट्मविद्रां<sup>a</sup> r.—०मसुत्तरम् hm<sup>1</sup> r, ०पमुच्यते r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०ग्न्युमुच्यते f, ०ग्न्यमुच्यते k, ०प उच्यते b.—89<sup>ab</sup> is not found in A, but m<sup>1</sup>, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Mandala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāṅga*).

B It is called Evayāmarut <sup>a</sup>, being the antecedent (*prati-pūrvaka*)<sup>b</sup> in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं वक्ष्यं hrsk, विष्णुन्यगं d, विष्णुं गंगं m<sup>1</sup>, विष्णुर्वद्धं b.—उत्तमम् hr<sup>2</sup>, उत्तरम् dbfskr.—मैद्रे fb, मैद्रे k, मैद्रे r.—90<sup>cd</sup> is not found in A or m<sup>1</sup>.

<sup>a</sup> Because this word is the refrain in the second pāda of every stanza of the hymn.

<sup>b</sup> That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, '*dyaur na*' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāṅga*), should be substituted.

91. But the hymn of Fortune (*śrisūktā*) <sup>a</sup> is a benediction: the following six <sup>b</sup> are connected with fortune and sons <sup>c</sup>. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised <sup>d</sup> (*nipātabhā*) in it.

० वाद्यु  $hm^1r$ , ० वादो खात्  $bkr^2$ , ० वादो खा f, ० वादास्  $r^5r^7$ .—श्रीपुचारां  $Abf$ , श्रीः पुचारां  $r^5r^7$ , स्त्रीपुचारां  $kr^{(2)}$ .—षट्  $bfkr^6r^7r^1r^4r^6$ , तु  $hdr$ .—तत्याद०  $hm^1r$ , तत्पादा०  $r^1r^4r^6$ , खाद्या०  $bkr^2$ , (no तत्).—० सरस्यपुदम्  $hm^1r$ , ० सरस्यपनिनोदः  $r^1r^4r^6$ , ० सरस्यापतिनोदि  $bf$ , खचीं पतेनोदि  $kr^2$ , ० वद्यपनिनोदि  $r^5r^7$ .—तत्र A, तत्र B.—The end of the *varga* is here marked by १७ in  $bfkm^1$ , not in  $hd$ .

\* This *khila* after RV. v. 87 is printed by Aufrecht, RV.<sup>2</sup> p. 676, where it has twenty-three stanzas, and by Max Müller, RV.<sup>2</sup> vol. iv, pp. 523–528, where it has twenty-nine stanzas, the first fifteen with a commentary. In R̄gvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the *khila* itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of *khilas* (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, R̄gvidhāna, pp. xxi, xxii.

<sup>b</sup> This must refer to the six *khilas* which follow the śrīsūkta in the Kashmir MS. of the *khilas*, viz. (1) *ya ānandam samāvīśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *sam sravantu marataḥ* (five stanzas), (5) *ā te garbo yonim* (seven stanzas), (6) *agnir etu prathamo devatānām* (five stanzas). The next *khila* in the collection is that which comes after RV. vi. 45 (=viii in Aufrecht), beginning *cakṣus ca*.

<sup>c</sup> The last three of these six *khilas* are mentioned in the next śloka (92), *sap̄ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons.

<sup>d</sup> Under the name of Jātavedas.

## 18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or<sup>a</sup> the two (hymns of) Prajāvat<sup>b</sup> and Jivaputra<sup>c</sup> (may be) used together as praise (*samstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) ‘Flow together’ (*sam sravanti*)<sup>d</sup> various kinds of females having milk are praised together.

प्रजावत्तीवपुचो  $hdm^1$ , प्रजावत्तीवपुचो  $r^1r^3r^4r^6bfkr^2$ , प्रजावान् जीवपुचो r, प्रजावान् जीवपुचो  $r^6$ . \*पुचो I believe to be due to a misunderstanding of the following चा. I have decided on the dual because of संस्कृतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पथस्तिनः r, पथस्तिन् b, पथस्ति fk, अथाश्विनः  $hm^1r^3r^2$ .—संस्वरम्भीति  $hdm^1rf$ , संस्वरम्भीति k, संस्वरम्भीति b.—१२<sup>cd</sup>–१०२ are omitted in  $r^1r^4r^6$ .

<sup>a</sup> That is, they may have this special application; cp. AGS. i. 13. 6: *prajārat-jivaputrābhyan haīke*; cp. Stenzler's note, p. 34; Meyer, R̄gvidhāna, p. xxv. <sup>b</sup> This *khila*, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramanī: ‘ā te,’ *sapta*, *prajāvān*, *garbhārthāśīstutih*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. <sup>c</sup> This *khila*, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramaṇī: ‘*agniḥ*,’ *pāśa*, *jīvaputra*, *agnivārūpa*. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraskara GS. i. 5. ii. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, Rgvidhāna, p. xxi; Indische Studien, v. 315. <sup>d</sup> As all the MSS. agree in reading *sam sravanti jītis*, this may be a various reading of the pratīka, and not a corruption of *sam sravantu siti*; but the Kashmir MS. of this khila has *sam sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions <sup>a</sup>, in (enumerations of) technical names, in leading ritual forms <sup>b</sup>, a deity is incidentally mentioned (*nipātabhāṣy*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*).

•संख्यासु देवता hm<sup>1</sup>b, •संख्या तु देवता fkr<sup>2</sup>, •संख्यासु देवताः r.—•वाक्यात् m<sup>1</sup>br, hdr<sup>3</sup>fkr<sup>2</sup>.—93<sup>ab</sup>=iii. 82<sup>ab</sup>.

<sup>a</sup> Such as the *śrīsūkta*, in which Agni is incidental (see above, 91). <sup>b</sup> Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)<sup>a</sup>.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रायाः fk, मन्त्रप्रयोगमन्त्राणां hdm<sup>1</sup>r<sup>3</sup>.—•धार्यकाः br, •धार्यकाः r<sup>2</sup>, •धा-काः f, •धार्यका k, •धार्यिकाः hdm<sup>1</sup>r<sup>3</sup>.

<sup>a</sup> That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*viniyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*samvijñāna*), may express what is secondary (*guna*)<sup>a</sup>.

गुणाभिधायकानि r, गुणभिधायकानि b, गुणाभिधायकानि hm<sup>1</sup>f.—संविज्ञानः hm<sup>1</sup>bf, संविज्ञानः r.—95<sup>c'd</sup> is omitted in k.

<sup>a</sup> For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yat tu samvijñāna-bhūtam syāt prādhanya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary<sup>a</sup>: this is (to be) understood.

प्रधानगुणमूता: चुरु r, प्रधानगुणमूता चुरु hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m<sup>1</sup>dk.

<sup>a</sup> That is, according as they are applied in the ritual or are mentioned in the formulas.

### 19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati<sup>a</sup>, desirous of offspring, offered a sessional sacrifice (*sattrā*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सर्वं MSS.—विशेषदेवैः सहेति च ABn, विशेषदेवति चः चुतम् Sadgurūśya.

\* The following story, as an introduction to RV. vi, is quoted in the Nītimatiṣṭhā (97-102) and by Śadguruśya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuna's

अवाम श्रीरिक्षी bns, अवामाश्रीरिक्षी hdm<sup>1</sup>rfk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)<sup>a</sup>.

तदायुर् hdm<sup>1</sup>s, तदाचुर् b, तदाच्यम् f, ददाच्यम् kn, तद्वाभ्याम् r.—प्राच्छद् s, प्राच्छ hdm<sup>1</sup>r<sup>3</sup>n, प्राच्छ skr<sup>2</sup>, प्राच्यं b, प्राच्यं r.—चिंभो hdm<sup>1</sup>rfks, चिंभां b, चिंक्षो n.—चक्षुरेष्वक्षिरा hdm<sup>1</sup>r<sup>3</sup>s (Nirukta iii. 17), चक्षुरेष्वोऽक्षिरा rn, चक्षुरेष्वोग्निरा b, चक्षुरच्याग्निरा kr<sup>2</sup>, चंगारस्तांग्निरा f.

\* Cp. Nirukta iii. 17 and AB. iii. 34. 1 (ye 'ṅgārā āśams te 'ṅgiraso 'bhavan).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रवापति सुती s, प्रवापति सुती n, प्रवापति तु ती b, प्रवापतिलु ती hdm<sup>1</sup>rfk.—  
इष्टा इष्टा bfrn, इष्टा इष्टा s (two MSS.), इष्टा तुष्टा s (one MS.), इष्टा इष्टा k, इष्टा इष्टा hdm<sup>1</sup>.—मष्टह् hmlrbfkn, मष्टल् s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhāratī (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युक्तः hrbfkn, तथेत्याह॑ s.—प्रत्यमावत bfkrn, भाषमाणं तु॒ s,  
भाषमाणं तु॒ hdm<sup>1</sup>.—The end of the *varga* is here marked by १० in m<sup>1</sup>bfk, not in d.

### Mandala vi.

#### 20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Br̥haspati was the son of the seer who was born from the coals (Aṅgiras). Br̥haspati's (son) Bharadvāja<sup>a</sup>, who is called Vidathin,

विदधीति m<sup>1</sup>fbr<sup>6</sup>n, विदधीति hdkr.

<sup>a</sup> As the account of the sixth Mandala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Mandala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Aṅgiras. Now this sixth Mandala is stated to be his and his sons' <sup>a</sup>.

मरुत्सासीद्॑ r, मरुत्सासीर्॑ b, मरुत्ससि fk, मरुत्ससि hd, मरुत्सति m<sup>1</sup>.—गुरुर्यज्ञ॑ r,  
गुरुर्यज्ञ॑ hdm<sup>1</sup>, गुरुर्यज्ञ॑ fbk, गुरुर्यज्ञ॑ r<sup>2</sup>r<sup>3</sup>, भुवन्यज्ञ॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सपुत्रस्य तु॒ तस्मैदं॑ fbkr,  
सपुत्रस्य तस्मैत्तर्ण॑ A.

<sup>a</sup> Bharadvāja is the seer of the great majority of the hymns of Mandala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam̄ hy agne*: vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam*: vi. 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)<sup>a</sup> addressed to Indra (beginning) 'Drink' (*piba*: vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣesat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकाहविंश्चदेवाच॑ r<sup>5</sup>, एकापचिंश्चदेवाच॑ b, एकापिचिंश्चदेवाच॑ fkr<sup>2</sup>, एकाहविंश्चतिश्चेष्व  
hdr, एकोनविंश्चतिश्चेष्व m<sup>1</sup>.—देवौ यो A, ह्यौ देवौ B.

\* This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas ‘Bring to aid’ (*protaye*: vi. 21. 9), ‘Now my’ (*nū me*: vi. 21. 11)<sup>a</sup> are traditionally held to be addressed to the All-gods. The hymn ‘Hither’ (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8<sup>d</sup>) being addressed to Indra<sup>b</sup>.

त्रू मे h̄dr, न म m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, न म b, च म f, ल म k.—सुते br<sup>5</sup>, सुती fk, तु ते hm<sup>1</sup>r.—  
106<sup>cd</sup> is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> 106<sup>ab</sup> is quoted by Sāyana on RV. vi. 24. 5 in the following form: *protaye 'nyad iti tv ete vaisvadevyaś cau smye*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamye kādatyau vaisvadevyaś*, saying nothing about vi. 24. 5. <sup>b</sup> Cp. Sarvānukramaṇī: *dvitīya āindri vāgnyaś ca pādah*.

### 21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) ‘Bringing hither’ (*āsasrāñāsaḥ*: vi. 37. 3) Vāyu and Indra are praised together<sup>a</sup>.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāj*).

वायुरिक्ष्वच संसुती hm<sup>1</sup>r, इद्धवायू सह सुती br<sup>6</sup>r<sup>7</sup>.—107<sup>ab</sup> omitted in k.—चाच  
br, चाच m<sup>1</sup>f, omitted in k.—107<sup>cd</sup> is found in B and m<sup>1</sup> only.

\* There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet ‘This god’ (*ayam devaḥ*: vi. 44. 22–24), which is addressed to Soma, some say is addressed to Indra<sup>a</sup>.

. But the triplet ‘Above’ (*adhi*: 31–33) of the (hymn) ‘Who brought’ (*ya ānayat*: vi. 45)<sup>b</sup> is (in) praise of Br̄bu<sup>c</sup>.

108<sup>ab</sup> is found in B and m<sup>1</sup> only.—य आनयदिति खस्त A, शरीरं चुरित्वसां  
m<sup>1</sup>r b fk (चचर् b, वचर् fk).—तृचोऽधीति वृचुसुतिः Am<sup>1</sup>, तृचोऽधीति वृचोः सुतिः r,  
चिचे धीति प्रिवासुतिः b, तृचे ताति वृवासुतिः f, चिचे तात चवासुतिः k.

\* The Sarvānukramaṇī makes no mention of this triplet. <sup>b</sup> The reading of B (*śarīraṁ cakṣur ity asyām, tṛce 'dhītī bṛbusutulih*) would mean: ‘The body (is praised) in

the stanza "The eye" (*cakṣuh*), in the triplet "above" (*adhi*) there is praise of Br̥bu.' *Cakṣuh* is the pratīka of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya āśayat parāvataḥ* (the pratīka of RV. vi. 45); and in the Anukramanī at the beginning of Adhyāya ii it is described with the words: *cakṣur akā (=ekā), ālmastutih.* ° Cp. Sarvānukramanī: *troe 'ntye bṛbus takṣa daivatam.*

109. And Śamyu<sup>a</sup> praises his father in the last verse (*pada*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kilāyam*: vi. 47. 1-5) which follow (the Indra hymns)<sup>b</sup> are addressed to Soma<sup>c</sup>.

पितरं k, पितरं b, पितरः d.—श्रव्युष्म hm<sup>1</sup>, भंगुष्म b, वांघुष्म fk.—तृचसान्धे m<sup>1</sup>, तृचसान्धे hdm, सूक्ष्मान्ते B.—सूक्ष्म् B, सूयम् bdm<sup>1</sup>.—०ति तु सौम्यः पञ्चर्च उत्तरः: hdm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>m<sup>1</sup>, ०त्वेता: पञ्चर्चः सौम्य एव वा bskr.

<sup>a</sup> The seer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Samyu's father is praised. Saṅgurusīya, however, remarks that according to a Vedic authority Br̥bu was a relative (*bandhu*) of Samyu. <sup>b</sup> That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. <sup>c</sup> The reading of A agrees in matter with the Sarvānukramanī, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcārcaḥ saumyah*) agrees more closely with that of the Sarvānukramanī: *pañcārcaḥ sūumyah.*

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)<sup>a</sup> they are stated to be *Anupāniyā* stanzas addressed to Indra.<sup>a</sup>

110<sup>ab</sup> is nearly identical with 107<sup>cd</sup>.—इद्वसीद्वो b, इद्वसीद्रा f, इद्वसीद्रा k, इद्वसीद्र० r, इद्वसीष्म m<sup>1</sup>.—निपानीयाः b, निपातनीयाः fk, निपातेन m<sup>1</sup>, निपातोऽयं r.—श्रूयन्ते b, सूयन्ते m<sup>1</sup>skr.—110 is found in B and m<sup>1</sup> only.

<sup>a</sup> In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as *anupāniyā* stanzas to Indra: *svādus kilāyam madhumān utāyam itīndrasyaindrī anupāniyāḥ śāṃsati.*

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth<sup>a</sup>, the third<sup>b</sup> Br̥haspati, the last verse (*pāda*) Indra.

त्रुतीयसु लिङ्गम् hm<sup>1</sup>r<sup>1</sup>l<sup>6</sup>r<sup>7</sup>, त्रुतीयोऽसौदिङ्गम् bskr, त्रुतीयोऽसौत्तिङ्गम् r.—The end of the *varga* is here marked by २१ in bfm<sup>1</sup>, not in hdk.

<sup>a</sup> 111<sup>ab</sup> is quoted by Śadguruśīṣya on RV. vi. 47. <sup>b</sup> The reading *trīyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

## 22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaśpate vīḍvāṅgah*: vi. 47. 26<sup>a</sup>), the teachers state to be evolutionary (*bhāvavṛttā*). But the (whole) three stanzas (26–28) relate to the stroking of the car<sup>a</sup>, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm<sup>1</sup>, पदं यत् b, पदं यत्तत्तद् f, पदं यत् k.—चृचसु तिचसु hdm<sup>1</sup>, चृचस्य तिच b, चृत्यस्य तिचो fk.—With 112 begins a lacuna of fifteen sīkhas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

<sup>a</sup> See AB. vii. 9. 2; AGS. ii. 6. 5; Śadguruśīṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31<sup>cd</sup>) is addressed to Indra<sup>a</sup>. The ten (stanzas) at the beginning of the Trīṇapāṇi hymn<sup>b</sup> (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Prśni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113<sup>cd</sup> and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hdm<sup>1</sup>:

113<sup>c</sup>. द्वृचः परो b, त्वचः || पुरो fk.—मारुतः bfk.—पृश्निसूते b, पूश्निसूते f, पूष्णि-सूते k.—In hdm<sup>1</sup> the whole pāda reads आदित्यो वा मरुतः पृश्निसूते । आदित्यो वा being taken from 114<sup>a</sup>.

113<sup>d</sup>. द्वृचः परो b, द्वृचा परो fk.—वैश्वदेव fb, वैश्वदेवं k.—In hdm<sup>1</sup> this pāda reads प्रगाथस्त्वच बडैवतोऽत्यः ॥

<sup>a</sup> There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. <sup>b</sup> Cp. Sarvāṇukramaṇī: *trīṇapāṇiham prśnisūktam*; see Śadguruśīṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts<sup>a</sup>. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̄śni (22)<sup>b</sup>.

114<sup>a</sup>. वा स्ताद् fb, वा स्ता k.—This pāda in hdm<sup>1</sup> reads आ मो पूषंगिति पौष्ण-  
तस्तस्तस् = 114<sup>b</sup>.

114<sup>b</sup>. आ मो पूषंगिति पौष्णाश्चतस्तः b, आ मो पूषंगिति पाषाणाश्च तिसः f, च मो  
पूषंगि से पाषाणाश्च तिसः k.—This pāda in hdm<sup>1</sup> reads त्रुचः परो माहतः पृथिव्युते = 113<sup>c</sup>.

114<sup>c</sup>. तत्र विदात् fk, तत्र विद्याद् b.—This pāda in hdm<sup>1</sup> reads आदिलो वा  
माहत एव वा स्ताद् = 114<sup>a</sup>.

114<sup>d</sup>. अत्यरयुत्वोः b, युत्युत्वोः f, युत्वोः k.—कीर्तना पृश्नये च b, कीर्तना प्रियाश्रये  
च fk.—This pāda in hdm<sup>1</sup> reads अन्त्या बुभूकीर्तिं पृश्नयो वा ॥—The end of the *varga*  
is here marked by २२ in hbf, not in dk.

<sup>a</sup> The only practical difference between the above statements about RV. vi. 48 and  
those of the Sarvānukramaṇī is, that in the latter the option of *lingoktadevatā* includes  
stanza 13. Cp. BD. vol. i, p. 122, note <sup>a</sup>. <sup>b</sup> Śadguruśiṣya remarks that the wording of  
the Sarvānukramaṇī, *anyā dyōvābhūmyor vā pr̄śne vā*, is in imitation of another Anu-  
kramaṇī: the passage meant is undoubtedly BD. v. 114<sup>d</sup>.

### 23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-  
52) are addressed to the All-gods: the second stanza (vi. 49. 2)  
(praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5)  
the Aśvins, but the seventh here praises Vāc (49. 7), the eighth  
49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, 'Of the world' (*bhuwanasya*:  
49. 10) Rudra, then the two next (49. 11, 12)

116. स्तौल्यक् तु सप्तमी hdm<sup>1</sup>, स्तौल्यक् यावीरवी b, स्तौल्यक्कावीरवी fk (i.e. पावी-  
रवी, the pratika of vi. 49. 7).—०थोत्तरं hdm<sup>1</sup>b, ०थोत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces'  
(*yo rajāmsi*: vi. 49. 13) the seer sang of Viṣṇu <sup>a</sup>. 'To' (*abhi*:  
vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is ad-  
dressed to Savitṛ. There is one to Rodasī (vi. 50. 5), one to Agni  
(9) as well as to the Aśvins (10) (beginning) 'And' (*uta*: vi. 50.  
9, 10)<sup>b</sup>.

माहत्वी यो hd, माहत्वो यो b, मारत्वो यो m<sup>1</sup>, माहत्वी (no यो) fk.—जगावृषिः hd,  
जगावृषिः m<sup>1</sup>, जगावृषिः b, जगावृषिः f, जगावृषिः k.—अविद्वेति स b, अभीद्वेति च

f, अभौद्रावि च k, अहिरुध्याके hm<sup>1</sup>, अहिरुके d.—रोदसामेयुताश्वनी b, रोदसामेयु-  
ताश्वनी hd<sup>1</sup>, रोदसामेयुताश्वनी k, रोदसामेयुताश्वनी m<sup>1</sup>.

<sup>a</sup> The Sarvānukramanī gives no details for RV. vi. 49. <sup>b</sup> Both 50. 9 and 50. 10 begin with *uta*, and as this *pratīka* is placed between *āgneyi* and *āśvini*, it is probably meant—*dehalī-dipa-nyāyena*—to refer to both. There is no *pratīka* for *raudasi*, for as Rodasi is mentioned in 5 only, the *pratīka* a (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramanī gives no details for vi. 50.

118. ‘O Agni and Parjanya’ (*agniparjanyau* : vi. 52. 16)<sup>a</sup> belongs to those two (deities), and the two stanzas ‘Upward that’ (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya<sup>b</sup>. ‘We’ (*vayam* : vi. 53–56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सौर्यो चोदु त्वद् b, सौर्यो चेदु त्वद् f<sup>1</sup>, सौर्यो चोदु त्वद् hdm<sup>1</sup>.—The text of 118<sup>ac</sup> follows hdm<sup>1</sup>, वयं पौष्णानि च चैवेद्रापौष्णमपोत्तमं b, वयं भैष्णुपोत्तमं f, वयं भूष्णम-  
योत्तमौ k, that is, probably = वयं पौष्णानि पच्च[ता]नैद्रापौष्णमपोत्तमम्, ‘there are five hymns to Pūṣan beginning “We” (53–56, 58), the last but one (57) being addressed to Indra-Pūṣan.’ The meaning would thus be identical with that of the reading in the text.

<sup>a</sup> No reference to this stanza in the Sarvānukramanī.

<sup>b</sup> The Sarvānukramanī makes no mention of these two stanzas.

B 119. Some declare the stanza ‘Him chief of charioteers, with braided hair’ (*rathitamam kapardinam* : vi. 55. 2) to be addressed to Rudra.

‘I will now proclaim’ (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. ‘She’ (*iyam* : vi. 61) is addressed to Sarasvatī; ‘I praise’ (*stuṣe* : vi. 62)

<sup>119ab</sup> is found in bfk<sup>1</sup>, not in hd.—ऐद्रापि bfk, ऐद्रापं hd.—The end of the *varga* is here marked by २३ in bfh, not in dk.

#### 24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but ‘A wonder now’ (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet ‘Unto’ (*upa*)<sup>a</sup> he (the seer) proclaims adoration of the Aśvins.

चीषसे चिव hdm<sup>1</sup>, वौषसे वोवोद b, वोषसे वोषिंद्र fk.—तु वपुर्विति hd, तु पुमन्विति m<sup>1</sup>, स्वाद्युर्तुत तत b, स्वाद्युर्तुत f.—120<sup>cd</sup> in bfk only.—शिष्मां fk, स्त्रिभां b.—रार्जनं b, रार्जनं fk (cp. vii. 44).

\* There is no stanza beginning with 'upa' in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) ‘Among all beings your’ (*viśveṣām rāḥ satām*: vi. 67). ‘Obediently’ (*śruṣṭi*: vi. 68) is addressed to Indra-Varuṇa; the following one, ‘Together’ (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समैद्रा० hd, संसेद्रा० b, सं वामेद्रा० f.—परम् hdm<sup>1</sup>, ततः bfk.

122. Heaven and Earth (70), Savitṛ (71), Indra-Soma (72) Br̥haspati (73) are respectively praised in the following hymns; (in) ‘O Soma and Rudra’ (*somārudrā*: vi. 74) those two (gods) are praised.

सचितेन्द्रासोमी० hd, सचितेन्द्रासोमी० m<sup>1</sup>, सचितेन्द्रो सोमो bfk.—तौ सुतौ० b, ता सुतौ० fk, संसुतौ० hdm<sup>1</sup> (cp. 118<sup>a</sup>).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)<sup>a</sup>.

सर्वेषां चक्रवर्त्तिनाम् fk, सर्वेषां चक्रवर्तिनाम् m<sup>1</sup>, पूर्वेषी चक्रवर्त्तिनीम् b.—This śloka is found in bfk<sup>m<sup>1</sup></sup>, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

<sup>a</sup> This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

### 25. RV. vi. 75: Story of Abhyāvartin and Prastoka Śārṅjaya.

124. Abhyāvartin Cāyamāna<sup>a</sup> and Prastoka, son of Śārṅjaya<sup>b</sup>, having been conquered in fight by the Vāraśikhas<sup>c</sup>, came to Bharadvāja<sup>d</sup>.

सार्जयः hm<sup>1</sup>, सर्जयः d, सार्जयः f, शार्जयः n, यार्जयः k, मार्जयः b.—आजगमतुर् kn, आजगमतुर् f, आजगमती b, अभिजगमतुर् hdm<sup>1</sup> (this would make a pāda of nine syllables).—वारशिष्विर् n, वारशिष्विर् hdm<sup>1</sup>, वारशिष्विर् f, वारशिष्विर् k, तारशिष्विर् b.—युधि hdm<sup>1</sup> n, मुषि fk, युषि b.<sup>e</sup>

<sup>a</sup> Cp. RV. vi. 27. 5, 8.

<sup>b</sup> Cp. RV. vi. 27. 7; vi. 47. 22, 25.

<sup>c</sup> This is the

form of the name in RV. vi. 27. 45.

<sup>d</sup> This *varga* (124-128) is quoted in the *Nīti-matiṣjari* on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vārasikhas in fight.

अभिगम्योचतुर्सी hm<sup>1</sup>k, अभिगम्य ततसी b.—तं hm<sup>1</sup>b, तु fkn.—प्रसादा० hm<sup>1</sup>bsk,  
प्रणम्या० n.—वारशिखे॒r n, चारशिखे॒r b, वारशिखे॒r fk, वारशिखे॒r hd<sup>1</sup>.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*). That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चतुरध्यु॒n, चतुरध्यु॒॑hd<sup>1</sup>, चेतुरध्यु॒॒k, चेतुरध्यु॒॒f, चेतुरध्यु॒॒b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तौ तु hd<sup>1</sup>, तु तौ bskrn.—कुरुत्वेतौ hd<sup>1</sup>n, कुरुत्वेती bfr, कुरुत्वेती k, कुरु  
पुत्र r<sup>6</sup>r<sup>7</sup>.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jimūtasya*: vi. 75).

जीमूतस्येति bkrn, जीमूतस्येव hd<sup>3</sup>r, जीमूतीयेन r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पृथक्ते० hm<sup>1</sup>r, पृथक्ते०  
fkn, पृथक्ते० b.—०नान्वमन्वयत् brn, ०नान्वमन्वयत् hd, ०ना च मन्वयत् fk.—The end  
of the *varga* is here marked by २५ in bsk, not in hd.

#### 26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow<sup>a</sup> (2), the third consecrates the bowstring (3)<sup>b</sup>.

धनुषश्च A, धनु स्तोति B.—द्वितीया तु hm<sup>1</sup>r, द्वितीया च bfk.—०मन्त्रिणी Afk,  
०मन्त्रणी b.

<sup>a</sup> The genitive *dhanusah* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*.

<sup>b</sup> This *varga* (129-133) is quoted in the *Nītimāṇjari* on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

स्त्रौतुगार्दीं चतुर्थीं A, स्त्रौति चार्दीं चतुर्थीं Bn.—तु॒ hdm<sup>1</sup>, तु॒ b, च॑ r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>,  
चतु॒ skrn.—सारधि॑ hdm<sup>1</sup>rbfn, सारधि॑ k.—संस्ताः॑ hm<sup>1</sup>r, तु॒ सुताः॑ bn, त् सुताः॑ k,  
त् सुताः॑ f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

अवांसु॑ hm<sup>1</sup>r, अवानत्॑ b, अवां॑ - fk.—स्त्रौति आ॑ rn, स्त्रौता॑ hdm<sup>1</sup>, स्त्रौता॑ fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इ॒ पिकादशी॑ hm<sup>1</sup>r<sup>3</sup>, इ॒ पुधि॑ पिकादशी॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, इ॒ पुमेकादशी॑ bfkr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15<sup>a</sup>), in the second (15<sup>b</sup>) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuna (15<sup>cd</sup>).

दिग्ध॑ r, दिग्भ॑ hdr<sup>2</sup>, दिग्म॑ b, दिग्म॑ f, विश्व॑ k.—इ॒ पु॑ सुतः॑ r, इ॒ पु॑ सुतः॑ hd<sup>1</sup>r<sup>3</sup>r<sup>6</sup>k, इ॒ पु॑  
सावः॑ f, इ॒ पु॑ सुतिः॑ b.—अयोमुखी॑ hm<sup>1</sup>rb, मुखो॑ fk.—तु॒ अर्ध॑ इ॒ स्त्रं॑ hdm<sup>1</sup>r, स्वर्धे॑ स्त्रं॑ b,  
स्वार्धे॑ स्त्रं॑ fk, अर्धर्धे॑ r<sup>6</sup>.—परे॑ hdm<sup>1</sup>bfkr<sup>2</sup>, परम्॑ r.—The end of the *varga* is here marked  
by २६ in m<sup>1</sup>bf, by ९६ in k, not at all in hd.

## 27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyataḥ*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19<sup>a</sup>) the seer utters prayers on his own behalf.

134. योक्तश्चां॑ B, योक्तश्चा॑ A.—युज्ञादेः॑ hdm<sup>1</sup>r, युज्ञदेशा॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योज्ञादेः॑ r<sup>5</sup>,  
योज्ञादेः॑ fk, योज्ञादेः॑ b.—कवचस्य॑ तु॒ hdb, केवचस्य॑ तु॒ fk, कवचस्य॑ च॑ r.—बधतः॑ A,  
बधत॑ m<sup>1</sup>, बधत॑ b, बधता॑ fk, बधतम्॑ r.

135. सुतिष्ठत्तमा॑ Am<sup>1</sup>, देवूगुप्तमा॑ r, दैविगुप्तमा॑ bf, दैविगुप्तमा॑ k.—स्वर्षित॑ m<sup>1</sup>b  
fkr<sup>5</sup>, द्युषिर॑ hdr.—आत्मन् आश्रिष्टः॑ hdm<sup>1</sup>r, आश्रिष्टमात्मनः॑ bsk.

136. <sup>a</sup>Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vārasikhas.

वारशिखान् bn, वारशिखान् hd, वारशिखां m<sup>1</sup>, (पुण) वारशिपान् f, (पुण) वंड-रशिपान् k.

<sup>a</sup> This and the following two ślokas (136-138) are quoted in the Nītimāñjari on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te*: vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतस्रभी m<sup>1</sup>bfkrn(ag hm), च तस्रभी n(bc).—०काम्यया m<sup>1</sup>bfkn, ०काम्यया r.—भितुष्टाव m<sup>1</sup>fkr (Sarvānukramanī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the following śloka are not found in A, but only in B and m<sup>1</sup>.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupiṣṭā river, slew them in company with Cāyamāna.

अथेत्य m<sup>1</sup>bfkn, आसाव r.—हर्युपीया० f, हर्युपीया० b, हर्युपीया० r, हर्युपीया० k, पर्युपीया० m<sup>1</sup> (हरियुपीया RV. vi. 27. 5).—जघानेनान् m<sup>1</sup>rn(m), जघानेनान् fk, जिघानेनां b, जघानेनां n.—हच्चीपतिः bn, शच्चीपतिः fkr.—The end of the *varga* is here marked by २७ in fk, by १७ in b; in m<sup>1</sup> it is marked by २७, but at the end of 136 (after प्रति).

#### 28. Story of Cāyamāna and Prastoka (concluded).

139. <sup>a</sup>Now these two, Abhyāvartin and Sārṅjaya, having conquered the Vārasikhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am<sup>1</sup>, एव Bn.—ततो Am<sup>1</sup>fk, ताव् r, wanting in b.—भ्यावर्तिसार्जयी hm<sup>1</sup>r, भ्यावर्तिसार्जयी b, भ्यावर्तिसार्जयी f, भ्यावर्तिः गङ्गी k, प्रस्तोः गङ्गार्जयो मृधि n.—ददर्पिविधं वसु hm<sup>1</sup>rbfk, विविधां ददिष्णां ददी n.

<sup>a</sup> This and the following śloka are quoted in the Nītimāñjari on RV. vi. 47. 22.

140. Bharadvāja and Garga <sup>a</sup>, being seen by Indra on the road, proclaimed that gift with the (stanzas) <sup>b</sup> 'Two' (*dvayāṇ* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

दद्यान् Am<sup>1</sup>, द्वौ च B.—तद्वै A, तस्मै B.

<sup>a</sup> Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārṣānukramaṇī, vi. 6, 8. <sup>b</sup> Though the number of stanzas is not mentioned, the plural *ābhikh*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m<sup>1</sup>, but only in b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>: after it bfk repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn <sup>a</sup> are occasionally <sup>b</sup> (*prasaṅgāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*) <sup>c</sup>.

प्रसङ्गात्मिह m<sup>1</sup>, प्रसङ्गा त्विह A, प्रसङ्गाचिह b, प्रसङ्गान्तिह f, प्रसंगात्मिह k, प्रसङ्गा-दिह r.—राथीतर सुतौ hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, राथंतरोसुतः b, भारथंतरोसुतः f, भारथंतरसुतः k, राथीतरीसुतः r.—The end of the *varga* is here marked by २८ in m<sup>1</sup>fk, by २० corrected to २८ in b, not at all in hd..

<sup>a</sup> That is, RV. vi. 75, as the one under discussion. <sup>b</sup> That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). <sup>c</sup> On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

### Mandala vii.

#### 29. Pedigree of Vasiṣṭha. Kaśyapa's wives.

143. <sup>a</sup>The son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa :

मारीचः: m<sup>1</sup>r b n, मारीचिः: h d f k.—मुनिः A, भवत् B.—जाया hm<sup>1</sup>r b f k, जाता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The following passage (143-155) is quoted in the Nītimāṇjari on RV. vii. 104. 16.

B 144. Aditi<sup>a</sup>, Diti, Danu, Kālā, Danāyu, Siṁhikā, Muni, Krodhā, Viśvā and Varīṣṭhā, Surabhi and Vinatā,

दत्तुः काला r, दग्धाला m<sup>1</sup>, दग्धाला f, दग्धाला k, दुष्टाला b, दुष्टका n (दग्धाला g, दग्धी m, दग्धिया h).—सिंहिका मुनिः r, सिंहिकाविगौ m<sup>1</sup>kr<sup>2</sup>n, सिंहिकाविगौ f, सिंहि-काचि b, सिंहिकाविघी n(g).—गोधावशा r, गोधा वृथा fm<sup>1</sup>n, गोधा वृथा b, गोधा वृथा k.—वरिष्ठा bkrn(gh), वरिष्ठा n.—मुरभिर् bn, तुरभिर् f, तुरभिर् k, चतुर्भिर्

m<sup>1</sup>.—विनता m<sup>1</sup> bn, वितता fk.—This śloka and 145<sup>a,b</sup> are wanting in A, but they are found in B and m<sup>1</sup>.

<sup>a</sup> The names of the thirteen daughters of Dakṣa enumerated in 144 and 145<sup>a</sup> are the same as those given in Mahābhārata i. 2520, with the exception of Varīshā and Surabhi, instead of which Pradlā and Kapilā appear in the epic, where the corresponding passage reads as follows :

aditir ditir danuh kālā danāyuh śimhikā tathā,  
krodhā pradhā ca viśvā ca vinatā kapilā munih,  
kadruś ca.

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रूष्विवेति bm<sup>1</sup> n, कद्रूष्विवेति kr.—०मुराष्विव hm<sup>1</sup> r, ०मुराः विक्षाः bn, ०मुरा विक्षा fk.—145<sup>a</sup>=vii. 68<sup>b</sup>.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm<sup>1</sup> r, नाम fkn, नीम b.—द्वादशा० Bn, द्वादशी A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

०र्यमांशस्य r, ०र्यमांसस्य fk, ०र्यमांशुस्य m<sup>1</sup> bn.—This śloka is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २१ in bfk, not in m<sup>1</sup> (nor in hd, as the śloka is wanting in these MSS.).

### 30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तत्त्वज्ञे hm<sup>1</sup> r, जग्नाति br<sup>5</sup>, जग्नोऽथ n, यज्ञोऽथ fk.—मित्रस्य वरुणस्य ह rn, मित्रस्य वरुणः सह hdm<sup>1</sup>, मित्रेण वरुणः सह f, मित्रेण वरुण सह k, मित्रेण वरुणे सह b, मित्रस्य वरुणस्य च r<sup>1</sup> r<sup>6</sup>, वरुणः सह r<sup>2</sup> r<sup>3</sup>.

149. <sup>a</sup> Of these two Ādityas, when they saw the nymph Urvaśi at a sacrificial session, the semen was effused <sup>b</sup>. It fell into a jar containing water that stood overnight.

सचे ns, सचे AB<sup>m</sup>.—तत्काले hr<sup>r</sup>r<sup>5</sup>r<sup>7</sup>ns, तः कुपी m<sup>1</sup>k, त कुपी f, तस्यमें b, कुपी तु r.—व्यपतद् hm<sup>1</sup>rs, व्यपतद् fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>n, व्यपतद् b.

\* The following passage (149-155<sup>a,b</sup>) is quoted by Sāyana on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.).      b Cp. Nirukta v. 13: *tasyā darśanān mitrā-varunayo retat caskanda*; also Sarvānukramaṇī i. 166: *mitrāvarunayor dīkṣitayor urvaśīm apsarasam drstvā vāsativare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya<sup>a</sup> and Vasistha, there came into being.

\* On the story of the birth of Agastya see Sieg, *Sagenstoffe*, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground<sup>a</sup>;

\* As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152<sup>ab</sup>).

B 152. while Agastya was produced in the jar, (and) Matsya<sup>a</sup>, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*samyā*).

**महायुति:** brs, **महासुचि:** n, **महः:** fk, **भवत्त्वाहण्** m<sup>1</sup>.—**महायशा:** A, **महातपातः:** Bns.—<sup>152ab</sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३० in h<sup>1</sup>fk, not in bd.

<sup>a</sup> Cp. Sieg, *Sagenstoffe*, p. 106, note <sup>2</sup>.

### **31. Birth of Agastya and Vasistha.**

153. Because he was meted with a measure, he is here called Mânya<sup>a</sup>; or else (because) the seer was born from a jar<sup>b</sup>. For measurement is made with a jar also:

हि भीयते  $hm^1 rfsks$ , महीयते b, (कुमि नावी) हि भीयते  $r^1 r^4 r^6$ .— $I_{53}^{ed}$  is omitted in n.

<sup>a</sup> In RV. vii. 33. 13 Māna appears to be a name of Agastya; cp. Sieg, *Sagenstoffe*, p. 106, note <sup>b</sup>, and p. 108, top. <sup>b</sup> That is, Agastya was called Mānya either because he was śamyāmātra or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāna*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)<sup>a</sup>.

०धान् तु hm<sup>1</sup>rbfk<sup>n</sup>, ०धान् च s.—लक्ष्मते br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, लक्ष्मते fk, लक्ष्मण् hdr, (परिमाणं सु)लक्ष्मणम् m<sup>1</sup>.

\* This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus\*. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वतः पुष्करं तत्र Am<sup>1</sup>, सर्वतः पुष्करं तत्र r, सर्वतः पुष्करं तत्र bfk<sup>n</sup>, सर्वतः पुष्करे तं हि s.

\* Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādādanta*; explained by Yāska, Nirukta v. 14, with the words: *saṛve devāḥ puṣkare tvādādhārayanta*; cp. Roth, Erläuterungen, p. 64.

156. His name arose, with reference to his virtue (*gunataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रीघर्कर्मणः hm<sup>1</sup>r, श्रीघर्कर्मणः b, श्रीघर्कर्मणा fr<sup>5</sup>r<sup>7</sup>, श्रीघर्कर्मणि k.—होन्द्रं hm<sup>1</sup>r, चन्द्रं br<sup>6</sup>r<sup>7</sup>, चन्द्रं fk.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw not) Indra' (*rṣayo vā indram*)<sup>a</sup>.

सोमभागात्य Am<sup>1</sup>, शोमभागात्यतस् B.—ब्राह्मणात्तदि m<sup>1</sup>r, ब्राह्मणा तद्वि bfk.—<sup>157<sup>cd</sup></sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup>b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

\* TS. iii. 5. 2<sup>1</sup>: *rṣayo vā indram pratyakṣam nāpaśyan; tam vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai elānt stomabhbhūgān abravīt.*

32. *Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.*

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhmans in the office of Brahman priest<sup>a</sup>, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठाश्च B, वसिष्ठाश्च वसिष्ठाश्च Am<sup>1</sup>.—ब्रह्मकर्मणि hm<sup>1</sup>bfk, वै ततोऽभवन् r.—यज्ञेषु hm<sup>1</sup>r, याज्ञेषु b, जातेषु fk.—दधिणीथतमासाथा Am<sup>1</sup>, दधिणीयासातो भवत् fk, दाचणीयासातोऽभवत् b, दीचणीयासातोऽभवत् r.

\* Cp. RV. vii. 33. 11: *ut agsi maitrāvaraṇo vasiṣṭhayraśyā brahman manaso 'dhi jātah*; TS. iii. 5. 2<sup>1</sup>: *tasmād vasiṣṭho brahmā kāryāḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

यैवापि Am<sup>1</sup>, अद्यापि B.—सदस्याः सुख्या A, सदस्यास्त्विह B.—कर्हिचित् Ab, कर्मणि fkr.—अर्हयेह् hdr, अर्हये m<sup>1</sup>, पूजयेह् B.—भास्त्रवेदी श्रुतिस्त्वयस्म Am<sup>1</sup>, वृद्धार्थं भास्त्रवी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen<sup>a</sup> hymns (beginning) ‘Agni’ (*agnim* : vii. 1. 1) praised Agni; ‘Enjoy our’ (*juṣasva nah* : vii. 2) here are Āpri stanzas.

तुष्टावापिम् hdm<sup>1</sup>, तुष्टाव चापिम् r, तुष्टाव वापिम् bfk.—त्वपिम् hdm<sup>1</sup>, no तु in bfk (त्वपिम्).—आप्यसत्र hdm<sup>1</sup>r, आप्यसु fk, आप्यस्त्र b.

\* That is, vii. 1-17, deducting vii. 2 as an Āpri hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then ‘Forth to Agni’ (*prāgnaye* : vii. 5), ‘Forth of the sovereign lord’ (*pra samrājah* : vii. 6), the second ‘Forth to Agni’ (*prāgnaye* : vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) ‘In thee, indeed’ (*ive ha* : vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) ‘No one Sudās’s’ (*nakih sudāsah* : vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m<sup>1</sup>bfk, not in hd.

## 33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four <sup>a</sup> (stanzas) ‘Two from the grandson’ (*dve naptuh* : vii. 18. 22-25). ‘White-robed’ (*śvityañcaḥ* : vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिर्सु A, चतुर्पूर्विमः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm<sup>1</sup>r, संवादे सूक्तमैत्रे fkr<sup>2</sup>, संवादमेष्टसूक्तं r<sup>5</sup>r<sup>7</sup>.—श्वित्यन्तस्तु hd, ०श्वित्यन्तस्तु r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, श्वित्यन्तस्तु b, ०श्वित्यन्तस्तु r, श्वति स्तु f, श्वतिस्तु k.

<sup>a</sup> The masc. *caturbhīḥ*, as in several other passages, being used for the fem. *caturbhīḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) ‘Forth’ (*pra* : vii. 34-37) are addressed to the All-gods. There, however, the stanza ‘Born in the waters’ (*abjām* : vii. 34. 16) praises the Dragon (*ahi*), and there ‘May us not’ (*mā nah* : vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)<sup>a</sup>.

तत्र तु Bhdm<sup>1</sup>, यानि r.—अहिं तत्र hm<sup>1</sup>r, अहिं देवं bsk.—मा नोऽहिर् hdm<sup>1</sup>r, मा नोऽहिं b, मा नोऽहिं sk.—बुध्यम् hdb, बुध्य m<sup>1</sup>r, मध्यम् fk.

<sup>a</sup> The reading adopted in the text is supported by the Saryānukramaṇī: ‘*abjām*’ *aher, ardharca uttaro ’hribudhnyāya.*

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes <sup>a</sup> in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air <sup>b</sup>.

अहिराहन्ति m<sup>1</sup>br, अहिः सदंसि fk.—मेघान्तस् r, मेघान्तस् b, मेघान्तसि m<sup>1</sup>, मेघान्तसि fk.—एति वा bkr, एवति वा f, एतीता m<sup>1</sup>.—तेषु मध्यमः r, तेष मध्यमः m<sup>1</sup>, तेषमधीषः b, तेषमधानः fk.—बुधे हि b<sup>5</sup>, - हि k, बुधेति r, बुधे हि m<sup>1</sup>.—This śloka is not found in A, but only in B and m<sup>1</sup>.

<sup>a</sup> *Ahi* in Nirukta ii. 17 is derived from *ayana*, ‘going,’ or *āhanti*: *ahś ayānād eti* *antarikṣe . . . nirkṛasitopasarga āhanīti.* <sup>b</sup> Cp. Nirukta i. 44: *yo'hiḥ sa budhnyo: budhnām antarikṣam, tannivāsāt.*

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitṛ. Here the couplet 'Blessed for us' (*sām nah* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>a</sup>) is addressed to Bhaga, so a sacred text (states).

सूर्यं hm<sup>1</sup>r, सूर्ये bfr<sup>2</sup>r<sup>3</sup>.—०देवतः hdm<sup>1</sup>, ०देवताः r.—र्धर्षस्य भागो hm<sup>1</sup>r<sup>3</sup>B, र्धर्षस्य पादो r.—इति श्रुतिः m<sup>1</sup>fr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, इति श्रुतिः hdr<sup>3</sup>, इति श्रुतिः bk.—167<sup>d</sup> in r reads प्रथमायामृचि सूर्यः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m<sup>1</sup>bf, not in hdk.

### 34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5<sup>a</sup>)<sup>a</sup> has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>a</sup>), so also is 'Now Bhaga' (*nūnam bhagah* : vii. 38. 1<sup>a</sup>)<sup>b</sup>:

तृतीयोऽस्त्र hm<sup>1</sup>r, तृतीयोऽस्त्र bfk.—पश्चम्यामहिदेवतः Am<sup>1</sup>, प्रथमायामृचि सूर्यिः bfk, प्रथमायामृचि सूर्यः r.—168<sup>d</sup> is wanting in A and m<sup>1</sup>.—मूर्णं भगो m<sup>1</sup>r, जनं भगो b, जनं भगो न भगो f, न भगो न भगो k.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramanī. <sup>b</sup> That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitṛ (cp. next āloka).

B 169. according to (the stanza) 'May that Savitṛ produce treasures'<sup>a</sup> (RV. v. 82. 3), he (Savitṛ) may (*vā*) be (regarded as) Bhaga<sup>b</sup>.

'Upright' (*urdhvah* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स चा brk, सर्वं || f.—पश्चोर्ध्वः Am<sup>1</sup>r<sup>2</sup>, पश्चोर्ध्वं r, पश्चार्धं b, पंचार्धं f, पंचार्धं k.—पश्चार्धो मगदेवतः Am<sup>1</sup>r<sup>2</sup>, पश्चार्धो मगदेवताः r, पश्चार्धा मगदेवताः b, पंचार्धा मगदेवता bfk.—169<sup>ab</sup> is wanting in A and m<sup>1</sup>.

<sup>a</sup> The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāsuge suvāti savitā bhagah*.

<sup>b</sup> It is perhaps owing to this remark that the Sarvānukramanī states the deity of RV. vii. 38. 6<sup>a</sup> to be Savitṛ or Bhaga: *bhagam iti bhāgo vārdhareṇā*.

170. (beginning) 'Winning at morn' (*prātarjitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer<sup>a</sup> for the seers (*drāstrī*)<sup>b</sup> is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ*: vii. 41. 1)<sup>c</sup>.

उषसास्त्रा hm<sup>1</sup>, उषसांत्वा b, उषसांत्वा f, उषसांत्वा k (अन्तोषस्या Saivānu-kramapī), उषसोऽस्त्रा r.—इष्टयो चाशिरेव च b, तष्टयो चाशिरेव वा f, तष्टयो चासिरेव च k, इष्टया चाशिरेव वा r<sup>6</sup>r<sup>7</sup>, इष्टु खीताशीरेव वा m<sup>1</sup>, इष्टुं खीताशीरेव वा hd, इष्टुं स खीताशीरेव वा r.—प्रातरिलक्षां भगवेष hm<sup>1</sup>r, प्रातरिलक्षां भगीवेष br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रातु-रिलितां भगिवेष fk.

\* *Adīr* for *āśir* on account of the metre.      <sup>b</sup> Op. na uṣasāḥ . . . uchantu, 'may the Dawn shine on us,' in RV. vii. 41. 7.      \* Whereas according to 169 this stanza would be addressed to the All-gods; op. Sarvānukramapī: adyā hīgoktadevatā.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner<sup>a</sup> (*prasaṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)<sup>b</sup>.

आदावने तु hd, आदावने च m<sup>1</sup>, आदावनेषु r<sup>5</sup>r<sup>7</sup>, आदावनेषु fk, आदावनेषु b, आदावने ते तु r.—इ॒षयः hd, इ॒षुष्य b, इ॒षय f, इ॒षयं k, (च) इ॒षयः m<sup>1</sup>, (ते तु) इ॒षयः r.—सूलि॑ इ॒षिण् Bhm<sup>1</sup>r<sup>3</sup>, सूलैषु r.—ख्या॑ Bhm<sup>1</sup>r<sup>3</sup>, मान्या r.—अन्यास्त्रा॑ fk, अन्यास्त्रा॑ च b, मान्यास्त्रा॑ च r, अन्यास्त्रा॑ च hdm<sup>1</sup>.

\* Op. above, iii. 52 (note also the v. r. there, *prātaryogā*).      <sup>b</sup> That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuna, Aśvins, Pūṣan, Brahma-naspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyam pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated<sup>a</sup>, or else again because they share praise (*samstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)<sup>b</sup>, or because of a (common) attribute (*bhaktitala*)<sup>c</sup>.

साक्षोऽवात् hdm<sup>1</sup>r, वाक्षादा॑ B.—गवस्त्रागाद् hdm<sup>1</sup>r, गेयस्त्रागाद् b, गणस्त्रागा॑ f, गुणस्त्रागा॑ k.—मत्तितो hm<sup>1</sup>r, मत्तितो b, मत्तितो॑ fk.—व्याषु॑ hm<sup>1</sup>r, व्याषु॑ bfk.—The end of the *varga* is here marked by ३४ in m<sup>1</sup>fk, by ३४ in b, not at all in hd.

\* 172<sup>a</sup>=i. 19<sup>a</sup>, 98<sup>a</sup>; vii. 144<sup>a</sup>.      <sup>b</sup> Thus Indra is associated with the troop of the Maruts.      \* Op. i. 73, 76, 77.

## 35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitṛ (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिक्रं hd br, दधिक्रं fk.—रोद्रम् hdr, सेंद्रम् bf, सेंद्रम् k.—दाधिक्रे hd, शाधिक्रे b, दधिक्रे m<sup>1</sup>fk, दधिक्रां r.—प्रष्मावाया॒ अm<sup>1</sup>, प्रष्मावायां तु B.

174. may be recognized<sup>a</sup>. ‘O Waters’ (*āpah* : vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhūs (vii. 48. 1-3). The last (stanza : vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhūs.

‘देवी वा॑ hd m<sup>1</sup>rbfk, देवी तु॒ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—१४<sup>d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, by their names occurring in the stanza; cp. Sarvānukramaṇī: *adyā liṣgoktadevatā*.

175. For it is thus that this entire (hymn) addressed to the Rbhūs is chanted on the tenth day in the litany to the All-gods<sup>a</sup>. ‘Whose chief the sea’ (*samudrajyeṣṭhāḥ* : vii. 49) is (in) praise of the Waters.

शस्त्रे hm<sup>1</sup>, शास्त्रे r<sup>3</sup>, सचे f, मन्त्रे k, शस्त्र br.—समस्तं bm<sup>1</sup>, समस्तं च bskr.—समुद्रज्येष्ठा अपां hr, समुद्रज्येष्ठपां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, समुद्रादित्यपां bf, समुद्रादित्यया k.—१५<sup>abc</sup> omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by ३४ in m<sup>1</sup>bfk, not in hd.—The last pāda is not repeated here in either b or f.

<sup>a</sup> See ĀSS. viii. 12. 24, quoted by Sāyaṇa on RV. vii. 48. 4: *daśame 'hnī vaisvadeva-śastra ārbhavānividhānan; sātryate hi: ṛbhukṣāna ity ārbhavam iti*; cp. below, vi. 108.

## 1. Deities of RV. vii. 50–66.

1. Now with the hymn ‘Guard me’ (*ā mām* : vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuna (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नवस्  $m^1r$ , मवस् fb, मवस् k.— $r^{ed}$  is not found in A, but only in B and  $m^1$ . It must be original as the detailed statement of the Sarvāukramāṇi is founded on it: *ā mām* : *maitrāvaraṇy*, *āgneyi*, *vaiśvadevi*, *nadistutih*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) ‘Forth’ (*pra* : vii. 53. 1–3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas : vii. 54. 1–3, 55. 1) addressed to Vāstoṣpati; the seven (following : vii. 55. 2–8) are traditionally held to be lullaby stanzas <sup>a</sup>.

०देवत्वो bskdr, ०देवत्वो  $m^1$ , ०देवत्वो h.—वासोप्यत्वाश्च *hd*, वांकोप्यत्वाःश्च b, वासोप्यत्वश्च r, वासोप्यतिष्ठ *fk*.—चतस्रसु  $Am^1$ , चतस्रसु *fr*, चतस्रसु *sh*: b.—प्रस्तापिण्य मृचः सृताः: B (प्रस्तापत्वो मृचः b, प्रस्तापत्वो मृचः f, प्रस्तापत्वो मृचः k, प्रस्तापिण्य मृचः r), त्वद्वै प्रस्तापिणी सृताः: A (०पिणी सृताः:  $r^1r^3r^4r^6$ , ०पिणी सृताः: *hd*), सप्त प्रस्तापिणी सृताः:  $m^1$ .

<sup>a</sup> Cp. Sarvāukramāṇi on vii. 55: *asṭau* : *vāstoṣpatyādyā* . . . *śeṣāḥ prasvāpinya upasīyat*. The reading of B is too vague, ‘there are stanzas traditionally held to be lullabies,’ while the reading of A would include the first stanza, ‘eight are traditionally held to be a lullaby.’ The reading of  $m^1$  alone gives the correct sense clearly: ‘seven are traditionally held to be a lullaby.’ सप्त perhaps dropped out owing to the following syllables षष्ठि, षष्ठी being then supplied in A and षष्ठः in B.—In Rgvidhāna ii. 26. 5 this hymn is described as *prasvāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) ‘Who, pray?’ (*ka im* : vii. 56–59); the last stanza of these (vii. 59. 12) praises Tryambaka <sup>a</sup>, the divine father.

परं  $Am^1$ , ततः: B.

<sup>a</sup> There is no mention of Tryambaka in the Sarvāukramāṇi, which describes this stanza as *raudrī mrityuśīmocanī*.

4. With the seven hymns beginning ‘When’ (*yat* : vii. 60–66) Mitra-Varuna are praised; but with the following eight (beginning) ‘To meet your’ (*prati vām* : vii. 67–74) the divine Aśvins.

सुती तु br, सुती सु *fk*, सुती ती *hm*!—यीरु  $Am^1$ , सुती B.

5. (In) 'When to-day' (*yad adya* : vii. 60) one (१), (in) 'Aloft the sun' (*ut sūryah* : vii. 62) three (१-३), (in) 'Aloft he goes' (*ud v eti* : vii. 63) four and a half (१-५<sup>a</sup>) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuh* : vii. 66. १६)<sup>a</sup> the eye (of the sun) is sung as the deity.

यद्देवोत्सूर्यस्तिस्त्रह्म<sup>१</sup>bfk (यद्यद्यै० fk), यद्योत्सूर्य इति तिष्ठ॒ r.—सौर्यस् hdm<sup>१</sup>, सौर्य॑ r, तद्गच्छ॒ bfr<sup>२</sup>r<sup>५</sup>r<sup>७</sup>, तद्गतु॒ k.—इति तु hdr, इति (no तु) bfr<sup>२</sup>r<sup>५</sup>r<sup>७</sup>m<sup>१</sup>.—The end of the *varga* is here marked by ७ in m<sup>१</sup>bfk, not in hd.

<sup>a</sup> There is no statement about this stanza in the Sarvāukramāṇi. Cp. below (9).

## 2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya* : vii. 66. १२, १३) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya* : vii. 66. ४-११) and the rest, are proclaimed (by him)<sup>a</sup> to be addressed to Sūrya.

अन्याः सर्वा चक्षुः सौर्या ब्र, अपत्या सर्वा चक्षुः सार्य॑ fk, अपत्या चक्षुः सर्वान्या m<sup>१</sup> (the plural of सौरी would be more consistent with ५ and ९ than that of सौर्य).—This and the following three ślokas (६-९) are found in B and m<sup>१</sup> only.

<sup>a</sup> Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetārah* : vii. 60. ५) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuna.

इमे चेतार॑ fkm<sup>१</sup>r, इमे चेतारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: सति मिषो॑ r, स ते मिषो॑ k, स तेता मिषो॑ b, सते मिषो॑ r, चक्षु मिषो॑ m<sup>१</sup>.—मिषसु॑ तत् m<sup>१</sup>bfk, मिषः॑ चक्षुः॑ r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah* : vii. 66. ४-१३) are traditionally held to be addressed to the Ādityas; or else Savitṛ, Aditi, Mitra, Varuna, Aryaman, Bhaga

वादिति॑ m<sup>१</sup>bfkr<sup>१</sup>r<sup>४</sup>, वादिति॑ r (=r<sup>७</sup>).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat* : vii. 66. १४-१६), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuh* : vii. 66. १६) to be a prayer<sup>a</sup>.

<sup>a</sup> That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ītyādyā dasādityāḥ*, Sarvānukramaṇī *caturthyādyā dasādityāḥ*; and both have *tisraḥ sauryāḥ*.

10. Now Dawn (is praised) with the seven (hymns) ‘Forth the Dawn’ (*vy uṣāḥ*: vii. 75–81); but the four hymns following these, ‘O Indra and Varuna’ (*indrāvaruṇā*: vii. 82–85), are (in) praise of Indra-Varuna.

एभः m<sup>1</sup>rbfk, एभिः b.d.—०द्रावस्तेति Am<sup>1</sup>, ०द्रावस्ताती० b, ०द्रावस्तानि० r; the whole line is चत्वारींद्रोवष्टो सुतिः in f, चत्वारिद्रो सुतिः in k.—The end of the *varga* is here marked by ० in bfk, not in hdm<sup>1</sup>.

### 3. Vasiṣṭha and the dog of Varuna: RV. vii. 86–89.

B 11. In the hemistich ‘Aloft the light’ (*ud u jyotiḥ*: vii. 76. 1<sup>ab</sup>) the Middle (Agni) is praised.

During <sup>a</sup> the night Vasiṣṭha in a dream <sup>b</sup> approached the house of Varuna <sup>c</sup>.

11<sup>ab</sup> is not found in A or m<sup>1</sup>, but only in B.—सम आचरत् b.m<sup>1</sup>r, सममाचरत् fkn(cgh), सममाचरन् bn(am)s, समवचरत् n(b), चौर्यमाचरत् r<sup>5</sup>.

<sup>a</sup> 11<sup>ed</sup>–15<sup>ab</sup> are quoted in the Nitimañjari on RV. vii. 55. 2; and 11<sup>ed</sup>–13 in Śāyapa. on RV. vii. 55. 3. <sup>b</sup> See Vedicche Studien, ii, p. 56 (cp. 55). <sup>c</sup> Cp. RV. vii. 86. 6: *svepnat cande arṇtaryā prayotē*; and vii. 88. 5: *br̄hantam mānam, varuṇa, . . . sehares-dvāram jogamā gṛhāte te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep <sup>a</sup> (*vyasusvapat*) with the two (stanzas) ‘When, O bright one’ (*yad arjuna*: vii. 55. 2, 3).

He sent him <sup>b</sup> as well as the other attendants of Varuna to sleep <sup>c</sup>.

तं तत्प bfrkrns, तं तत्प hd, त्वं तत्प m<sup>1</sup>.—०भधावत Am<sup>1</sup>, ०भधतेत Bns.—12<sup>ed</sup> and 13<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—दद्मूर्म m<sup>1</sup>n(h)s, दद्मूर्म sk, दद्मूर्म b, दद्मूर्म rn.—13. दद्मां m<sup>1</sup>bfks, चिभिः rn.—ब्यसुप्यपत् m<sup>1</sup>bfr, ब्यसुप्यपत् k, ब्यसुप्यपत् n, ब्यसुप्यपत् s.—सं तं Am<sup>1</sup>, इव Bns.—प्रस्तापयथामास्त्र bfrn, प्रस्तापयथामास्त्र k, प्रस्तापयथामास्त्र hdm<sup>1</sup>s.

- <sup>a</sup> The anomalous form *vyaśuṣvapati* is evidently based on the refrain of RV. vii. 55. 2-4, *ni sū svapa*. I was therefore tempted to make the emendation *nyaśuṣvapati*.  
<sup>b</sup> The reading of B *evam* connects 13<sup>ed</sup> with 13<sup>ab</sup>, that of A *sa tam*, 13<sup>ed</sup> with 12<sup>ab</sup>.  
<sup>c</sup> Cp. *Vedische Studien*, ii, p. 56, note<sup>2</sup>.

14, 15. Then king Varuṇa bound <sup>a</sup> him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)<sup>b</sup> following four (hymns) 'The wise' (*dhirā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)<sup>c</sup> from him.

स्मैः पाशैः प्रलब्धत अ॑ (प्रति० m<sup>1</sup>), स्वान्वाशान्वयमुद्भृत् Bn.—स बृज् hm<sup>1</sup>rfkn,  
स बृज् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स बृधा b.—०भिर्त् hdr, ०भिर्त् bfk.

15. ततः पिता hm<sup>1</sup>bf, वधः पिता k, तथान्वया n.—15<sup>ed</sup> is the reading of Am<sup>1</sup>;  
instead of it, but after 14<sup>ab</sup>, Bm<sup>1</sup> read:

बृजः स<sup>1</sup> वास्तवैः पाशीर्घ्यवासु स्वेति<sup>2</sup> दृश्यते ।

<sup>1</sup> fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वृज्जे सा k, तद्वः स b.      <sup>2</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बृवासुस्वेति b, ऋचासुस्वेति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m<sup>1</sup>, after 15<sup>ab</sup> (*pitā*) in bfk (as the B form of 15<sup>ed</sup> comes before 15<sup>ab</sup>), not at all in h.d.

<sup>a</sup> Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A).      <sup>b</sup> That is, after the group 82-85 mentioned in 10.

<sup>c</sup> The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvā* ēsu kṛtiṣu kṛpiyanto vy asmat pāśam varuṇo mumocat. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

#### 4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra viraya*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)<sup>a</sup>.

तास्त्वै० Am<sup>1</sup>, तास्त्वै० B.—०वायव्याः सुतो m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, ०वायव्याः सुतो hd, ०वायव्याः अष्ट्वो r, ०वायव्या भवो bfk.—यात्पु hm<sup>1</sup>r, यात्पु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यात्पु fk, यात्पु b.

<sup>a</sup> See Sarvānukramaṇī on RV. vii. 90: *aindryat ca yā dvived akṣṭāḥ*; cp. also Ṣaḍguruśisya.

B 17. ‘Forth with longing for the heroes’ (*pra virayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)<sup>a</sup> as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayam kṛtvā*) of one of its verses (*pada*)<sup>b</sup>.

वायुवा m<sup>1</sup>bfk, वायुवा: r.—प्राउगी० m<sup>1</sup>r, प्राउगी० b, प्राउगी० fkr<sup>2</sup>.

<sup>a</sup> That is, AB. v. 20. 9. <sup>b</sup> That is, the first pāda of vii. 90. 1 contains the dual form वैम्, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. ‘These with true’ (*te satyena* : vii. 90. 5-7) being a triplet, ‘As long as strength’ (*yāvat tarah* : vii. 91. 4-7), again, being a quatrain, ‘Eager’ (*usantā* : vii. 91. 2), being one, and the stanza ‘Forth the presser’ (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)<sup>a</sup>.

प्र सोता चर्ग br, प्र सोता चर्त् f, प्र सोता च m<sup>1</sup>k.—The words एता नव शृङ्गाः occur above, vi. 7<sup>d</sup>.—17, 18 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The details given in this śloka are not mentioned in the Sarvānukramanī.

19. The two (hymns) ‘The pure’ (*sucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, ‘Forth’ (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza ‘He’ (*sah* : vii. 95. 3) and with the three ‘Longing for wives’ (*janiyatāh* : vii. 96. 4-6).

दृचे सरस्वास इति B (दृचे bfkr<sup>2</sup>, देवा r<sup>5</sup>r<sup>7</sup>), सुतवैष सरस्वांश्च Am<sup>1</sup>. I have preferred the reading of B (with the emendation शृङ्गा for दृचा) because it is supported by the Sarvānukramanī on RV. vii. 95, 96: द्रुतिया सरस्वते . . परास्तिस्तो गायत्र्यः सरस्वते.—च तिष्ठभिः hdm<sup>3</sup>, चतुष्ठभिः m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्ष्वचेः r, चतुर्भवेः b, चतुर्भवे fkr.—The end of the *varga* is here marked by 8 in bfk, not in hdm<sup>1</sup>.

##### 5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa<sup>a</sup> in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय hm<sup>1</sup>r<sup>3</sup>B, वर्षसहस्रायि r.—०रथेनमां hdr, ०रथेनमात् b, ०रथेन मा fk.—मुवर् r, मुवर् hd, मुवर् fk, कवर् b.

\* The story of Nāhuṣa and Sarasvatī is briefly referred to by Sāyaṇa on RV. vii. 95. 2.

21. ‘I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.’ The rivers replied to the king: ‘How can we, who have but very little power,

वहत br<sup>5</sup>, हत fk, पहत r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वहष hdm<sup>1</sup>r<sup>3</sup>.—मागामी hdm<sup>1</sup>r<sup>3</sup>, मां सद्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मा सर्वा fk, मा: सर्वा: r<sup>5</sup>, मा: सद्वा b.—वाष्विकशः Am<sup>1</sup>r<sup>2</sup>, अष्विकशः b, अष्विकश fk (०स k), वाष्वेकशः r.—नदः स्त्रयः hm<sup>1</sup>b fk, नद्यस्त्रायः r.

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.’

भागान्सर्वास्ते hdm<sup>1</sup>, भोगान्सर्वास्ते r, सर्वान्सोगांस्ते b fk.—सत्र all MSS. and r.—वार्षसहस्रिक्षेह dm<sup>1</sup>rb, वर्षसहस्रक्षेह r<sup>2</sup>r<sup>6</sup>, वर्षे सहस्रक्षेह fk.—ते B, स्ता A.—नाङ्गष m<sup>1</sup>r, नाङ्गषः hdf, नाङ्गतः k, न्यव्यःषः b.

23. Saying ‘So be it,’ he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

जगामाश्च Am<sup>1</sup>, जगामाथ B.—आपर्णं A, पावर्णी B (b, ०णं fkm<sup>1</sup>).—सरस्ततीम् all but m<sup>1</sup>, which has समुद्रगाम.—२३<sup>ed</sup> is the reading of B; प्रतिजयाह सा सेनं पद्यः सर्पिष्य दुद्धति is that of Am<sup>1</sup>. I have preferred the former as it more closely follows the words of RV. vii. 95. 2: घृतं पथो दुद्धे नाङ्गषाय.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*; but that it ends here is indicated by the fact that the figure ५ is in b placed after २६<sup>ab</sup>, which in that MS. by mistake ends similarly, viz. प्रचमस्तुतीयथा (see critical note on २६).

#### 6. Deities of RV. vii. 97-104.

25. ‘In the sacrifice’ (*yajñe*: vii. 97) is addressed to Br̥haspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) ‘Wide’ (*urum* : vii. 99. 4–6) should be (regarded as) addressed to Indra as well. The two next (hymns) ‘Three’ (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे वाईस्यत्यमेन्द्रं hm<sup>1</sup>r<sup>3</sup>, यग वहस्यमेन्द्रं च f, यग वहस्यमेन्द्रं च k, वाईस्यत्यमेन्द्रं च b (नो यज्ञे), द्वे वाईस्यत्य ऐन्द्रे च r, ऐन्द्रे यज्ञे दिवः सुते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तु परे ततः Am<sup>1</sup>, च ततः परे B.—उत्तमेन्द्राश्च hm<sup>1</sup> (उत्तमिण्डीन्द्राश्च S), उत्तमेन्द्राश्च r, उत्तमेन्द्राश्च bk, उत्तमेन्द्राश्च f.—तित्रः स्तुः br, तित्रश्च स्तुः f, तित्रश्च hdm<sup>1</sup>k.

A 26. Now the first (stanza) here<sup>a</sup> (vii. 97. 1) praises Indra, the second and the rest (2, 4–8) (praise) Br̥haspati.

B In ‘At the sacrifice’ (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Br̥haspati.

<sup>a</sup> 26<sup>ab</sup> is the reading of Am<sup>1</sup>; instead of this line B has :

आशीर्वद्वं प्रथमा तत्र प्रथमस्य तृतीयया ।

<sup>b</sup> r, आशीर्वद्य m<sup>1</sup>f, आशीर्वद्य k, आशीर्वद्य b.

The first pāda here is probably a corruption of 26<sup>a</sup> (the last five syllables being practically identical), while the second seems to be due to a confusion with 24<sup>d</sup>.

26<sup>cd</sup> is not found in A, but in B and m<sup>1</sup> only. 26<sup>b</sup> is redundant, as stanzas 2, 4–8 would already be addressed to Br̥haspati by 25<sup>a</sup>; while 26<sup>c</sup> repeats the statement of 26<sup>a</sup>; on the other hand 26<sup>d</sup> is necessary to the sense (cp. Sarvānukramaṇī). The original reading of 26 thus seems certainly to have consisted of the single line : सौतीन्द्रं प्रथमा तत्र अन्नां त्विद्वाबृसती । cp. Sarvānukramaṇī on vii. 97 : यज्ञे . ऐत्रादि वाईस्यत्यमन्तीन्द्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmaṇaspati. (The hymn)<sup>a</sup> ‘For a year’ (*samvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

सौतीन्द्रा० Am<sup>1</sup>, सहेन्द्रा० B.—मण्डुकान् bfkSs, मण्डुकान् m<sup>1</sup>, मण्डुका० r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, माण्डुकाम् A. I have preferred the former reading as being supported by the Sarvānukramaṇī: मण्डुकांसुष्टाव्.

<sup>a</sup> 27<sup>ab</sup> and 28 are quoted by Śāyaṇa in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons<sup>a</sup>.

राशीश्  $m^1r^1r^4r^6b^5nS$ , s (v.r.), रशीश् hrfks.— $28^{ad}$ , occurring here in B and h<sup>dr</sup><sup>3</sup> (but omitted here in  $m^1r^1r^4r^6$ ), is repeated at  $34^{ab}$ , with वसिष्ठो (A) in place of सौदासिः (B).—तस्मिन् hd, कुरुः Bs.—The end of the *varya* is here marked by & in  $m^1bf$ , not in hdk.

\*  $28^{ab}$  is quoted in the *Nītimāñjari* on RV. vii. 104. 16.

### 7. Detailed account of RV. vii. 104.

29. The stanza ‘Who the simple’ (*ye pākaśāmsam* : vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आपेयी  $m^1dr$ , सापेयी h, अपेया b, अपेया fk.

30. The stanza ‘As if I’ (*yadi vāham* : vii. 104. 14) is addressed to Agni, while ‘Who me’ (*yo mā* : 16) is traditionally held to be addressed to Indra; ‘She who strides forth’ (*pra yā jīgāti* : 17) is addressed to the pressing stones, while ‘Spread out’ (*vi tiṣṭhadhvam* : 18) is addressed to the Maruts.

ऐक्षो यो मेति तु चूता  $hm^1r$ , यो मेतीक्ष्म सुतो दधोः bk, यो मेतीद्रक्षती दधोः f, यो मेतीक्ष्मः सुतोऽर्जया  $r^5r^7$ .—यावशी  $hdm^1r$ , वराप्री b, वराग्री f, वरीग्री k.

31. Five (stanzas, beginning) ‘Hurl forth’ (*pra vartaya* : vii. 104. 19-22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza ‘May not the demon us’ (*mā no rakṣas* : 23) the seer invokes a blessing<sup>a</sup>

•सोमी सृगुः  $hm^1$ , •सोमील्लगुः r, •सोमी लगुः f, •सोमी न्वगुः b, •सोमी दृगुः k.—त्वाश्चित्तम् bkr, त्वाश्चित्त  $hdm^1$ .—सृचि hdr, दृचि bfk, दृचे  $r^1r^4r^6$ .

\* I have preferred the reading *āśīgam* to *āśīṣah* because it is supported by the Sarvānukramaṇī on RV. vii. 104: *pra vartayeti pañcaindryo mā no rakṣa ity rṣer ātmāna āśīh.*

32. and protection in heaven and earth on his own behalf. ‘The owl-fiend’ (*ulūkayātum* : vii. 104. 22) (prays) ‘Slay these night-walkers of various forms’<sup>a</sup>.

दिवि चित्र  $hdm^1$ , दिवचित्र br, दिवश्चित्र fk.—पृथिव्यां च  $hdm^1$ , पृथिव्याक्ष br, पृथिव्योक्ष fk.—पात्रनम्  $m^1bkr$ , पात्रतम् hd.—उत्तरक्षयातुं rs (and RV. vii. 104. 22),

**उत्तम्यातु** all the MSS. (०थान्<sup>७</sup>) except r<sup>5</sup>.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> according to R. p. 163, note<sup>9</sup>, but this statement contradicts his preceding note<sup>8</sup>.

\* ३२<sup>cd</sup> is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

**मृतसा अष्टम्यां** hd, (०स्म?) अष्टम्यां r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, **मृतसाष्टम्यां** m<sup>1</sup>fk, **मृतसापृग्म्यां** b, **मृतसाधाष्टम्यां** r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa<sup>a</sup> who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

**तस्मिन्** hdr, **नास्मिन्** m<sup>1</sup>, **कुञ्जः** B.—**वसिष्ठो** hdm<sup>1</sup>r, **सौदासेर्** b, **सौदासेर्** f, **सौदासे** k.—**दुःखितसदा** hrbsk, **दुःखितः सदा** m<sup>1</sup>.—३४<sup>ab</sup> = २८<sup>cd</sup> (cp. v.r. there).—**वि-** **श्रुतिः** Am<sup>1</sup>, वः श्रुतम् B.—The end of the *varga* is here marked by ओ in bsk, not in dm<sup>1</sup>.

<sup>a</sup> For Sudās, as above, iv. 106, 112.

### Mandala viii.

#### 8. Story of Kaṇva and Pragātha.

35. <sup>a</sup> Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

०ज्ञातापूर्षतुः hdr, ०ज्ञा ओषतुः b, ०ज्ञाता उषेतुः fk. It would have been more consistent to print ०ज्ञाता उषेतुः (cp. iv. 96<sup>e</sup> and note<sup>b</sup>).

\* The following four ślokas (35–38) are quoted by the Nitimañjari on RV. viii. i. Śadguruśīya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)<sup>a</sup> on the lap of Kaṇva's wife, did not awake.

**कर्णपत्न्याः** rn, **कर्णः पत्न्याः** fk, **कर्णपत्न्यां** b, **कर्णपत्न्यां** hdm<sup>1</sup>.—**स्वप्त** hdm<sup>1</sup>r<sup>3</sup>fr<sup>2</sup>n, **स्वयत्** k, (शिरो) **स्वप्त** n, **अमात्** r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, **स्वप्न** br.—**कर्णस्तोत्संगे** hm<sup>1</sup>, **कर्ण-** **स्तोत्संगे** d, **कर्णशृण्गे** b, **कर्णसूत्संगे** f, **कर्णसुत्संगे** k, **कर्णसु उत्संगे** n, **कर्णसूरुहस्तं** r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, **कर्णस्तोहस्तङ्गाव्** r.—**नान्वयुधत्** hdm<sup>1</sup> (पा d), **नावयुधत्** r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>n, **नान्वयु-** **धत्** b, न लंबुधत् f, न लंबुधत् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, न लंबुधत् k.

\* The MS. evidence for *t*, that is for the neuter participle agreeing with *sīras*, is overwhelming, though *swapan* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शतुकामसु hrbsk, हन्तुकामसु n.—पापाभिशङ्कया hm<sup>1</sup>rb, पापातिशंकया f, प्राप्यतिशंकया k, पतितशंकया n.—बोधयामास hdn, बोवयामास b, योजयामास sk.—दिधृष्टमिव m<sup>1</sup>rn, दिधृष्टमिव hd, विधुषुभृष्ट f, विधुषुभृष्ट k, दिवचुमिव b.

38. Pragātha, becoming aware of his intention <sup>a</sup>, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, तं भा d, भावं तं fk.—प्रगाथः hdk, प्रथमः b.—प्राप्तिशि स्थितः bk, प्राप्तिशि स्थितः f, प्राप्तिशि स्थितः hdt.

<sup>a</sup> Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva <sup>a</sup>, saw, in company with many other members of his family, the eighth Mandala.

घौरो hm<sup>1</sup>r, घोरो bsk, घोरो r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—कारवो hdf, कारवौ b, कारावो k, कारवो m<sup>1</sup>r.—बङ्गमिः सह hdm<sup>1</sup>b, बङ्गमि सह fk, बङ्गमिः पितुः r.—सहित बङ्गमिः hdm<sup>1</sup>r (\*तः r), सहितः सहि b, सहिष्ठिष्ठि f, सहितिरिष्ठि k.—The end of the *varga* is here marked by = in bsk, not in hd.

\* Cp. Sarvānukramaṇī on RV. viii. 1 : *sa ghaurāḥ san bhrātūḥ kārvasya putratām agāt*; Āṛṣānukramaṇī viii. 3 : *pragātho ghorajo munīḥ, sa hi ghorasya kārvasya bhrātā san putratān gataḥ*.

#### 9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) ‘Not at all’ (*mā cit* : viii. 1-4) : in the stanza ‘Downward his mighty’ (*anv asya sthūram* : viii. 1. 34), Śāśvatī, daughter of Aṅgiras, living (*vasanti*) <sup>a</sup> as his wife (*nāri*) <sup>b</sup>, praised her husband <sup>c</sup>.

वसन्ती hdm<sup>1</sup>r, वसन्ती kr<sup>2</sup>, वसन्ती bfr<sup>5</sup>.

\* That is, living with him as his wife, though he had been turned into a woman.

<sup>b</sup> On Śāśvatī and *nāri*, see above, ii. 83 and note. <sup>c</sup> Cp. Sarvānukramaṇī : *patni cāsyāṅgirasi śāśvatī pumstvam upalabhyā enap pritā gnyayā tuṣṭāva*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)<sup>a</sup>. With the four<sup>b</sup> stanzas ‘Praise’ (*stuhi*: viii. 1. 30–33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंग सुतवान् hdm<sup>1</sup>, तमासङ्कः सुतवान् r, तं मासंतं छतवान् br<sup>5</sup>r<sup>7</sup>, तं मासं  
छतं छतवान् f, तं मासं छत छतवान् k.—स्वस्य A, तस्य B.—सुहीत्यूभिर्भृत्यर्थिः पर्ति-  
कीर्तिम् all MSS. (सुहि सुहीति चतस्यभिः S).

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅga yaḥ strībhūtvā pumān abhūt sa medhyā-*  
*tithaye dānam dattvā stuhi stuhi catasṛbhīr ātmānaṇi tuṣṭāva.* The story of Āsaṅga is  
related by Śāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates,  
owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of  
Medhyātithi, restored to manhood by the power of penance. He consequently bestowed  
much wealth on the seer (30–33) and was praised by his wife Saśvatī, daughter of Āṅgirasa  
(34). See also Sadguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. <sup>b</sup> Though *caturbhīḥ*  
is, as we have seen, frequently used alone as an alternative for *catasṛbhīḥ* (cp. next śloka),  
it seems hardly possible that *rgbhiś caturbhīḥ* could have been the original reading. I was  
therefore much tempted to emend the MSS. reading to *catasṛbhīḥ prakīrtitam*. With  
reference to this passage (RV. viii. 1. 30–33) the Sarvānukramaṇī has *catusṛbhīḥ*, the Nīti-  
mañjarī *rgbhiś catusṛbhīḥ* (Sieg, p. 41), and the Āṛṣānukramaṇī *rcāṇi catusṛṇām*. In the  
Rāmāyaṇa, however, *caturbhīḥ* occurs in juxtaposition and agreement with a feminine noun  
(see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas ‘Bestow’ (*sikṣa*: viii. 2. 41, 42) that of Vibhindhū, king of Kāśi (*kāśya*)<sup>a</sup>, is proclaimed, while with the four<sup>b</sup> (stanzas) ‘Which’ (*yam*: viii. 3. 21–24) the (gift) of the liberal Pākasthāman is praised.

काश्वस्य hbr, काश्वस्य d, कामस्य fk.—पाकस्यान्वस्तु hm<sup>1</sup>r, °स्यान्वस्य br<sup>2</sup>r<sup>5</sup>, °स्यान्वस्य  
fk.—भोजस्य hm<sup>1</sup>r, भोजस्य b, भोजस्य f, भोजस्य k.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyyāṁ medhātithir vibhindor dānam*  
*tuṣṭāva.* <sup>b</sup> See note <sup>b</sup> on 41.

43. The two pragātha couplets (beginning) ‘Fōrth’ (*pra*: viii. 4. 15–18) Śākaṭāyana thinks are addressed to Pūṣan<sup>a</sup>; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वी hm<sup>1</sup>rs, तु B.—उत्तरम् hm<sup>1</sup>r, उत्तराम् b, उत्तमम् fkr<sup>5</sup>.

<sup>a</sup> 43<sup>ab</sup> is quoted by Sadguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19–21), the gift of king Kurūṅga is praised (with the words) ‘Abundant wealth’ (*sthūram rādhah*: 19).

ऐद्वाणामिह hm<sup>1</sup>r, शां त्विह k, शां त्विद् f, शां त्विह b.—The end of the *varga* is here marked by **॒** in m<sup>1</sup>bfk, not in hd.

#### 10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt*: viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā*: 37<sup>a</sup>), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu<sup>a</sup>.

सप्ततुंशतमी b, चिशतमी f, चिसतमी k, तुंशतमा hd, चिशतमे r, चिशतमा m<sup>1</sup>.—इवर्धचो hm<sup>1</sup>B (चो f), तवार्धचो r.—दानस्तुतिः b(S), जावसु f, (जावा)नगिषु k, दानस्तुतः hm<sup>1</sup>r.—सूता b, omitted in fk, सूतः hm<sup>1</sup>r.

<sup>a</sup> Cp. Sarvāṇukramapī on RV. viii. 5: *antyāḥ pañcārdharcāś caidyasya kaśor dānastutih.*

46. 'Great' (*mahān*: viii. 6) is addressed to Indra: in (the stanza) containing (the word) 'ancient'<sup>a</sup> (*pratna*: viii. 6. 30), Śākapūni, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

यि वैश्वानरं सूतम् br, पिवैश्वानरः सूतः Am<sup>1</sup>.—<sup>46abc</sup> is omitted in fk.—महानेन्द्रं प्रत्येवत्याम् Am<sup>1</sup>, महानेन्द्रं प्रत्येवत्याम् b, महानितीक्ष्वदैवत्यम् r.—भार्याश्वसेव r, भार्याश्वसेव hm<sup>1</sup>br, भार्याश्व f, भार्यसु k.

<sup>a</sup> The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*sataṁ*: viii. 6. 46-48) the gift of Tirindira<sup>a</sup> is recorded. 'Forth' (*pra*: viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā nah*: viii. 8-10) are addressed to the Aśvins.

तिरिदिरं hdm<sup>1</sup>r, तिरिदिरं bfk.—प्रेति आ r, प्रेता hdm<sup>1</sup>bfk.—०श्वाणि च hm<sup>1</sup>r, श्विनान्वतः B.

<sup>a</sup> Cp. Sarvāṇukramapī: *tyco 'nyas tirindirasya pārśavyasya dānastutih.*

48. 'Thou' (*tvam*: viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra*: viii. 12. 1) are six (12-17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14<sup>a,b</sup>) the god Vāstospati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities: with three <sup>a</sup> (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

०दिति: सुता hm<sup>1</sup> r, ०दितिस्था B.—षष्ठा चतुर्थी सप्तम्या r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, षष्ठां चतुर्थीं सप्तम्याम् hd, षष्ठा चतुर्थीसप्तम्योर् m<sup>1</sup>, षष्ठां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m<sup>1</sup>bfk, not in hd.

<sup>a</sup> The Sarvānukramanī does not specify these three stanzas.

### 11. RV. viii. 19: praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agni*), Sun (*surya*), Wind (*anila*)<sup>a</sup> are (respectively) praised in successive verses (*pac-chah*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्षस्वः A, पक्षोस्याम् r, षष्ठास्योम् f, षष्ठास्योम् k, षष्ठास्योम् b.—०मिचाणां Am<sup>1</sup> ०मिचासु r<sup>2</sup>r<sup>5</sup>, ०मिचासु bfk.—प्रगाथो Am<sup>1</sup>, प्रगाथे B.—इति सुतिः r, इति सुताः B, इति लदा hdm<sup>1</sup>, इति तदा r<sup>3</sup>.

<sup>a</sup> Cp. Sarvānukramanī on RV. viii. 18: *parā* (9) *agnisuryānilānām*.

51. <sup>a</sup> in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens <sup>b</sup> and three herds of seventy (*saptatih*) cows,

सुती hdr, सुति bfk.—सप्ततीः br, सप्तमी fk, सप्ततिः m<sup>1</sup>, सप्तयः n.—५१<sup>ed</sup>-५७<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following six and a half ślokas (51-57<sup>ab</sup>) are quoted in the Nītimafijarī on RV. viii. 19. 37. <sup>b</sup> Cp. RV. viii. 19. 37: *adāt . . . pañcāśatam् trasadasyur vadhnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)<sup>a</sup>.

अश्वोद्राणां m<sup>1</sup>fk, अश्वोराङ्गाणा b.—तथेवासी m<sup>1</sup>, तथेवासी b, तथेवासी fkn, उत्तधाणां r.—वृषभं fk, वर्षभं b, विविधं m<sup>1</sup>.—शावं m<sup>1</sup>n(m), शावं n, शावं n(h), शावं bfr, शावं k.—अश्वेशरं m<sup>1</sup>frn(a), अश्वेशरं kr<sup>2</sup>, अश्वेशरं b, आसेशरं n.—पतिम् r, प्रति m<sup>1</sup>fr<sup>2</sup>n, पथि b.

<sup>a</sup> See RV. viii. 19. 37: *tisṭṇām saptatinām śyāvah prapetā . . . diyānām patih*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

शंस च m<sup>1</sup>bfkn, शंस ह r.—शक्तं च all MSS. r and n (cp. v. 137).—श्चीपतिः m<sup>1</sup>bfkr, पुरद्दरः n (cp. v. 137<sup>d</sup>).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens<sup>a</sup> of the race of Kakutstha<sup>b</sup>,

तमृषिर् br, तमृषिम् f<sup>m</sup>, तमृषीम् k.—काकुत्स्य rn, काकुत्स्य b, काकुत्स्यः k, काकुः मृत्स्यः f.—कन्याः पञ्चाशद् frn, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k.—रमये bfkrn(h), रमयेत् m<sup>1</sup>, रमय n.—54<sup>cd</sup>, 55 omitted in r<sup>7</sup>.—The end of the *varga* is here marked by ११ in bfk.

<sup>a</sup> This most probably refers to the *pañcāśatām vadhnūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc.      <sup>b</sup> This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

## 12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure<sup>a</sup>, the lotus treasure<sup>b</sup> always remaining in my house.

धौषनं m<sup>1</sup>bfkr, युगपत् r<sup>b</sup>.—मद्भैष्वं m<sup>1</sup>r, मद्भैष्वं n, मृग्भैष्वं fk, मृष्वं b.

<sup>a</sup> Prosperity departs with its disappearance: cp. Pañcatantra, ii. 10; Indische Sprüche, 3950.      <sup>b</sup> That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m<sup>1</sup>frn, प्रसादान् bk.—कर्मसौ m<sup>1</sup>bfkr, कर्मा तु n.—कुर्वीत m<sup>1</sup>bn, कर्वीत fk, करोतु r.—वाटीं च m<sup>1</sup>kn, वाटां च f, वाटी च b, वाटीश r.—सुरदुमीः r, सुरदुमीः b, सुरदुमे fk, सुरदुमाः m<sup>1</sup>.

B 57. and let there be no co-wife rivalry among these (fifty spouses).' And he (Indra) said, 'All this shall be (fulfilled).'

'Come hither' (*ā ganta*: viii. 20) is a hymn addressed to the Maruts; the next one, 'We' (*vānum*: viii. 21), is addressed to Indra.

०सर्वासां <sup>m<sup>1</sup></sup>bn, ०सर्वासां r, ०सासर्वासां k, ०सर्वायां r.—०द्रमुत्तरम् Am<sup>1</sup>, ०द्रमः परम् B.

58, 59. When <sup>a</sup> Sobhari, son of Kanva, was sacrificing with members of his family in Kuruksetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza 'Or Indra' (*indro vā*: viii. 21. 17), proclaiming (Citra's) power of giving <sup>b</sup>.

सीभरेष्विव Am<sup>1</sup>, सीभरेष्विव B.—यवान् यच्चरु m<sup>1</sup>r, यवा यच्चरु hd, यवां यच्चरु bsk.—59. तुष्टाव इर्णं r, तुष्टविद्र्वं hdbfk.—आसवः Bn, आसुं च Am<sup>1</sup>.—59<sup>c d</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १२ in bsk.

<sup>a</sup> 58<sup>c d</sup>-62<sup>c</sup> are quoted in the Nitimañjari on RV. viii. 21. 18. <sup>b</sup> 59<sup>c d</sup> seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramanī: *antye dvṛce*).

### 13. Story of Sobhari and Citra (continued). RV. viii. 22-25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows <sup>a</sup>

संसुतो hm<sup>1</sup>r<sup>3</sup>fk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स सुतो r.—चित्र चूषये तु गवां दद्वी hm<sup>1</sup>r, चित्रो यद्दी तद्वृचेन ह r<sup>5</sup>r<sup>7</sup>n, चित्रो दद्वी गा चत्वृचेत्ति b, चित्रो दादो गाव चत्वृचेत्ति fk (चुल्ल० k).

<sup>a</sup> The wording of the Sarvānukramanī, *antye dvṛce citrasya dānastutih*, would seem to favour the reading of B (*citro yad dadau tad dvṛcena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, 'I do not deserve the praise of a seer,

सहस्रं वे hbr, सहस्रं तु n.—निवाह m<sup>1</sup>, विवाह hd, निर्वाह brn.—चोदाच  
hdm<sup>1</sup>r, प्रोदाच br<sup>5</sup>n.—चृष्णः hdr, चृष्ण m<sup>1</sup>b, चृचि n, चि (सृति) fk.—This sloka is  
omitted in fk with the exception of the three syllables चि सृति (sic).

62. having been begotten in an animal womb. Do you (rather)  
praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he  
(the seer) praised him again. And with the hymn 'Hither that'  
(o tyam : viii. 22) (he praised) the Aśvins <sup>a</sup>.

समुत्पन्नो Am<sup>1</sup>, समुदूतो Bn.—देवता b, देवता: n, देवगा: f, देवता: r,  
देवन्नो hd (doubtless due to the preceding उपन्नो), देवं नो r<sup>3</sup>, देवनो m<sup>1</sup>.—Instead of  
62<sup>d</sup> and 63<sup>ab</sup> as given in the text (according to hdm<sup>1</sup>rbfk), r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> read:

(खुला) चिं शूक्लैः परेस्तिभिः ।  
अश्विनावपिमिन्द्रं चामितुष्टाव देवताः ॥

hd, but not m<sup>1</sup>, add these three pādas after those in the text (which they have also),  
marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top  
of the line. These pādas are probably based on a marginal gloss with reference to 62<sup>b</sup>  
(देवता खोतुमर्हसि).

<sup>a</sup> With 62<sup>d</sup> and 63<sup>a</sup> cp. Sarvānukramanī : o tyam āśvinam . . . ilisva . . . āgneyam.

63. The (hymn) 'Laud thou' (ilisva : viii. 23) is addressed  
to Agni, and the next one 'O friends' (sakhāyah : viii. 24) is  
addressed to Indra, but the last triplet, 'As to Varo-susāman'  
(yathā varo susāmne : viii. 24. 28-30), is addressed to Dawn <sup>a</sup>.

यथा वरो सुषाम्णं hdbfk (चरो fk), यथा वरः सुसाम्णे r.

<sup>a</sup> The Sarvānukramanī says nothing about this triplet being addressed to Uṣas, but  
states that it is a dānasūti of Varu Sausāmṇa, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala :  
Uṣas and Indra and Soma, Agni, Sūrya, Br̥haspati <sup>a</sup>,

चष्टी तु hm<sup>1</sup>r, चष्टी च b, चष्टा च fk.—सहितास्त्वेता hm<sup>1</sup>bfk, सहिता एता r.—  
वष्टम् bk, वष्टम् fr, वष्टम् hdm<sup>1</sup>.—सोमस्यायिः hdbfk, सोमस्यायायिः r (cp. r in vi. 33).

<sup>a</sup> This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Āngiras and Saramā. Now at the beginning of the next  
hymn 'You two as such' (tā vām : viii. 25) there are nine (stanzas)  
addressed to Mitra-Varuna, but the next twelve <sup>a</sup>

The end of the *varga* is here marked by १३ in  $m^1bfk$ , not in *hd*.

<sup>a</sup> According to the *Sarvānukramaṇī* only १०-१२ (not १०-२१) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Uksanyāyana' (*rjram ukṣāṇyāyane*: viii. 25. 22-24)<sup>a</sup>.

वरु  $hm^1r$ , चतु  $b$ , चक्र  $sk$ .—यस्ताद्  $hm^1r$ , यददाद्  $b$ , यददा (यदे)  $f$ , यददा (यदे)  $k$ .—After ६६<sup>a<sup>7</sup> *r* adds (apparently from  $r^1r^4r^6$ ) the line:</sup>

इद्वा वेत्यत्यर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in *hd m<sup>1</sup>bfk* nor in  $r^2r^3r^5$ , and which R already has (with slight variations) as ५९<sup>c<sup>d</sup>. The line in that place is found in B and  $m^1$  only (see note <sup>b</sup> on vi. 59).—कीर्तिं तु तुचि (तस्मिन्)  $hm^1r$ , कीर्तनं तत्त्विचे  $sk$ , कीर्तिव्रतदि चिवे  $b$ .—तस्मिन्  $hm^1bfk$ , तस्मिन्  $r$ .—चक्रमुखस्थायने *hdr*, चक्रमुखं णोयने  $f$ , चक्रमुखं -- णोयने  $k$ , चक्रमुखणोयने ।</sup>

<sup>a</sup> The *pratīka* must be read with *vyūha*, *rjram ukṣāṇyāyane*, on account of the metre.—The *Sarvānukramaṇī* makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Susāman, is told here <sup>a</sup>: (viz.)

'Of you two' (*yuvoh* : viii. 26) is addressed to the Aśvins: 'Do thou yoke <sup>b</sup>' (*yukṣva* : viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोत्रं  $br$ , तादिहोत्रं  $sk$ , तस्मिहोत्रं  $m^1$ .—सुषामणि  $f$ , सुवामणि  $b$ , सुसामणि  $r$ .— $67^{ab}$  is not found in A, but in B and  $m^1$  only.—युवोर्युक्त्वा  $r$ , युवोर्युक्त्वा  $sk$ , युवोर्युक्त्वा  $bm^1$ , युवोर्क् यु  $hd$  (the fuller *pratīka* of viii. 26. 1).—वायवा उत्तरास्त्रा याः  $hdm^1r$ , वायवा उत्तरो तृची  $bf$ , वायवा उत्तरी तृची  $k$ .

<sup>a</sup> This must refer to the following hymn: Susāman is mentioned in the second stanza.

<sup>b</sup> The *pratīka* *yukṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. *Sarvānukramaṇī* *viṣṇyādyā vāyavyāb*. The reading of B, *uttara* *tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarnā <sup>a</sup> obtained as a son from Vivasvat <sup>b</sup>, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) ‘Agni at the laudation’ (*agnir ukthe*: viii. 27).

सवर्णा bskr<sub>e</sub>, सरण्यु hdm<sup>1</sup>.—मनुर्नाम all MSS., r (s, v.r.), मनुं नाम s.—The text of 68<sup>ed</sup> follows the reading of hdm<sup>1</sup>rbfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is: वेष्टदेवाणि सूताणि अगादापिरिति स्थयम्.

<sup>a</sup> I have followed B in reading *savarṇā*, as this is supported by Ṣadgurūsiya, p. 139: *manur nāma vivasvataḥ savarṇāyāṁ saranyūchāyāyāṁ jātaḥ*; the metronymic, too, of *Manu* is *sāvarṇi*. Cp. BD. vii. 1. <sup>b</sup> 68<sup>ab</sup> is quoted by Ṣadgurūsiya on RV. viii. 27.

69. ‘Brown is one’ (*babhrur ekah*: viii. 29)—these are ten dvipadās with characteristic marks (*liṅgataḥ*); for in them the deities are praised, each separately, by their activities<sup>a</sup>.

तेता hm<sup>1</sup>r<sup>3</sup>B, त्वचिन् r.—ह्यासु कर्मभिः hm<sup>1</sup>rbfk, ह्यासां नवभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*pr̥thak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

• यत्र तत्र hm<sup>1</sup>bfk, यत्र यत्र r.—70<sup>ed</sup> follows the reading of Am<sup>1</sup>; the reading of B is: पृथक्कर्मसुतीक्ष्णं तद्विद्याद्विद्यैवतम्.—The end of the *varga* is here marked by १४ in bsk, not in hd.

#### 15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first ‘Brown’ (*babhruh*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭṛ (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris<sup>a</sup>. And in connexion with the institutor of the sacrifice (in) ‘Who’ (*yah*: viii. 31) the sacrifice (*iṣyā*)<sup>b</sup> is here praised.

मीषावस्त्वूऽ bskr, मीषावस्त्वी लून् hdm<sup>1</sup>.—दश्म्यचिसंस्तवः m<sup>1</sup>, दश्म्यावस्त्वा संस्तवः ५, दश्म्यावस्त्वा d, दश्मी मिषसंस्तवः b, दश्मी मिषसंस्तवा r, दश्मी संस्तवः fk.—

०प्रसङ्गात् hm<sup>1</sup>r, ०प्रसङ्गात् b, ०प्रसंगा तु fk.—य इत्यत्र चर्यो चुता hdm<sup>1</sup>, अविरेवात् संचुता r, यजे पात्र प्रकीर्तिता b, यजे पात्र प्रकीर्तिता fk.

\* The deities in the text of RV. viii. 29. 10 are in the plural: according to Sāyapa's comment they are the Atris. The readings *mitra* and *atvī* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. <sup>b</sup> The conjecture 'ya' *iṣyāt̄ra* is supported by the Sarvānukramanī, which describes the hymn thus: *yo yajāti . . . atrā iṣyāst̄avo yajamānapraśayasē ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyunūn*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*maksu*: 15-18).

यजताम् br, यज्ञानाम् m<sup>1</sup>fk.—यज्ञा r, यज्ञाम् b, यदा m<sup>1</sup>, यज्ञा f, यज्ञा k.—मत्स्यति r, मत्स्यति b, मत्स्यति fk, यद्विति m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

B 74. The five stanzas 'The couple who' (*yā dampati*: viii. 31. 5-9) are (in praise) of husband and wife<sup>a</sup> as sacrificers. 'Hither protection' (*ā ūarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan<sup>b</sup>; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्ञनोर् br, यज्ञिश्वर् fk, यद्वाशीर् m<sup>1</sup>.—या दंपती चृचः m<sup>1</sup>, या दंपतीष्वृचः br, या दंपती चः f, या दंपती तृचः k.—आ शर्माशीरेतु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m<sup>1</sup>, आर्थशर्मासीरपी fk (०वी k).—पौष्णी परे b, पौष्णी परि m<sup>1</sup>f, पौष्णी परि k.—मित्रोऽर्यमा bfkm<sup>1</sup>, मित्रार्यमा r.—यथा bfkr, तथा m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

\* Cp. Sarvānukramanī, *yā iṣyādī pañca dampatyoh*, which is probably based on the above, *dampatyoh pañca yā dampati rcaḥ*. <sup>b</sup> Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuna, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*pra kṛtāni*: viii. 32-34), are addressed to Indra.

चुतास्त्वच m<sup>1</sup>bfk, चुतस्त्वच r.—75<sup>ab</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

## 16. Indra and Vyāmsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhaḥ*: viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman<sup>a</sup>; for the chastiser of Pāka (Indra) made love to that Dānava maiden<sup>b</sup>,

अथ इत्यच् r, अथ इत्यच् b, अध्यय इत्यच् fk, अथ इत्याह hdm<sup>1</sup>.—कन्या तं bkr,  
कन्यां तं f, तस्यां तु hdm<sup>1</sup>.—स्त्रीलिङ्गेनद्वमन्त्रवीत् hdm<sup>1</sup>br, स्त्रालिङ्गं। उत्तरवीत् f,  
स्त्रालिङ्गतो द्वृष्टान्त्रवीत् k.

<sup>a</sup> That is, this stanza is addressed by a Dānava to Indra who has assumed the form of a woman. According to Sāyaṇa on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Plāyogi when he was a woman (cp. above, vi. 41). <sup>b</sup> And had assumed the disguise of a woman because Vyāmsa was his enemy.

77. the eldest sister of Vyāmsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)<sup>a</sup>. 'By Agni' (*agninā*: viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

वंसस्य r<sup>2</sup>r<sup>7</sup>, प्युसस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वंसस्य b, वंसस्य f, वंसस्य k, पुंसस्य hdm<sup>1</sup>r<sup>3</sup>.—तस्यैव  
hm<sup>1</sup>br, तस्य च f, तस्यैव k, तयैव d.—युवकाम्यया hdm<sup>1</sup>r<sup>3</sup>fk r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, युवकाम्यया b,  
यव्यक्ताम्यया r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>).—परे ततः hdm<sup>1</sup>r, ततः परे bfk (cp. vi. 25 and 79).

<sup>a</sup> The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāmsa's) desire to slay (Indra)', or possibly, 'because of his (Indra's) desire to slay (Vyāmsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense ('= desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām*: viii. 42. 4-6) is addressed to the Aśvins.

ऐद्रापं (परम) Am<sup>1</sup>, ऐद्रापात् b, ऐद्राग्न्यात् fkr.—ऐद्रापं Am<sup>1</sup>, ऐद्रापाद् b,  
ऐद्राग्न्याद् fkr.—वाद्यै m<sup>1</sup>bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाद्यं hdm<sup>3</sup>.

79. The two hymns, 'These' (*ime*: viii. 43), 'With fuel' (*sam-*: viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāntī Pr̥thuśravas gave to Vaśa Aśvya <sup>a</sup>

इमे समाप्तेऽहम्<sup>1</sup> ब्रह्म, इमे तु चाप्तेऽहम्<sup>2</sup> रूपं रूपं।—ऐक्षु ततः परे B, ऐक्षुति चोत्तरे Am<sup>1</sup>।—वशायास्याय ss, वशायास्याय hdm<sup>1</sup>r, वशायास्याय bf, वसायास्याय k.

\* 79<sup>cd</sup> and 80<sup>ab</sup> are quoted by Śaṅgurusīya on RV. viii. 46 and by Sāyana on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning ‘Hither he’ (*ā sa*: viii. 46. 21–24). The two pragātha couplets ‘Hither to our’ (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स दत्तिवमा० hm<sup>1</sup>r, स एत्वेवमा० ss, शयेवमा० b, शयेवमा० f, स येत्वेवमा० k.—०दिभिः Am<sup>1</sup>ss, ०दिना B.—The end of the *varga* is here marked by १६ in m<sup>1</sup>bfk, not in h d.

### 17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet ‘Well led indeed’ (*sunītho gha*: viii. 46. 4, 5), Mitra-Āryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), ‘Who clave’ (*yah krntat*: viii. 45. 30).

सुनीथो घ r, सुनीथो च m<sup>1</sup>bfk.—द्विचलारिशकात् br, द्विचलारिशका fk, ०रिशके m<sup>1</sup>.—82. गिरि निष्ठत्व m<sup>1</sup>r, गिरि निष्ठत्व b, गिरि नि - f, गिरि नि - k.—वज्रेण m<sup>1</sup>r, वज्रेण bfk.—हता॒ r, हता॒ bfk, हताम् m<sup>1</sup>.—ऋषिसु॒ स्त्यम् r, ऋषिसु॒ स्त्यम् b, ऋषिसु॒ स्त्यम् fk, ऋषिसु॒ स्त्यम् m<sup>1</sup>.—81, 82 are not found in A, but in B and m<sup>1</sup> only.

83. In (the hymn) ‘Great’ (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)<sup>a</sup>. ‘Of the sweet’ (*svādoh*: viii. 48) is traditionally held to be addressed to Soma.

०दिवदेवते hdm<sup>1</sup>, ०दिवदेवते fbr, ०दिवदेवता k.—स्तादोरिति सृतम् hm<sup>1</sup>r, स्तादोरभितम् fk, स्तादोरभित b.

<sup>a</sup> The Sarvānukrāmaṇī has borrowed the words *antyāḥi pañcōṣase'pi*.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra<sup>a</sup>; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराण्यौ तु Am<sup>1</sup>, पराणि चाष्टौ B.—तिगमतेजसाम् hm<sup>1</sup>r, तिगमचेतसाम् b, तम-  
तेजसा f, तिगमतेजसा k.—ऐद्रास्तः hdm<sup>1</sup>, ऐद्रास्ति b, ऐद्रास्तमि kr, ऐद्रास्तमि f.—  
बङ्गदेवतः hd m<sup>1</sup>bfk, बङ्गदेवतः r.

<sup>a</sup> In the reading *aindrāṇy abhi*, the latter word is of course the pratika of the first Vālakhilya hymn (viii. 49). Cp. below, 86, note <sup>a</sup>.

85. The last stanza, ‘Agni has appeared’ (*acety agnih* : viii. 56. 5), is to Agni; the last verse (*pada*)<sup>a</sup> sang of Sūrya (viii. 56. 5<sup>d</sup>). Whatever wealth Praskaṇva gave to Pṛśadhra,

ऋग्न्यमिरः hm<sup>1</sup>r, ऋन्यामेष्यः b, ऋन्यामेयः fk.—सूर्यमन्तं पदं r<sup>5</sup>r<sup>7</sup>, मयमत्वं पदं b,  
सूर्यमन्त्यं पदां f, सूर्यमत्यपदां k, सूर्यमन्त्यपदा hm<sup>1</sup>r.—In r<sup>1</sup>r<sup>3</sup>(?)r<sup>4</sup>i<sup>6</sup> 8<sub>3</sub><sup>a,b</sup> reads: अन्वे-  
त्वमिरिति वस्तास्तोऽपि: सूर्य एव तु.—पृष्ठधश्च hm<sup>1</sup>r, पृष्ठधश्च b, पृष्ठधश्च f, पृष्ठधश्च k,  
पृष्ठधश्च r<sup>5</sup> (on the corruption of स्त to अ and स्तु cp. i. 92; iii. 6).—यदसु fr, यत् वसु  
k, चहसुर् b, यदसु m<sup>1</sup>, यदसु hd.—The end of the *varga* is here marked by १७ in  
m<sup>1</sup>bfk, not in hd.

<sup>a</sup> Or, with A, ‘with the last verse (*pad*) he (the seer) sang of Sūrya’; *pad*, however, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

### 18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns ‘Great indeed’ (*bhūrit* : viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)<sup>a</sup> there follow here six addressed to Indra (beginning) ‘Both’ (*ubhayam* : viii. 61-66).

Bhāguri says that the stanza ‘The giver to me’ (*dātā me* : viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तद्गूरीदिति m<sup>1</sup>br, तद्गूरीति fk, भूरीदिति तु hd.—स्त्रिह संसुतम् Am<sup>1</sup>, परिकीर्ति-  
तम् B.—8<sub>3</sub><sup>a,b</sup> is not found in bfkr<sup>2</sup>r<sup>5</sup>.—निपातमाह hm<sup>1</sup>r, निपाताश्च fkr<sup>2</sup>, निपा-  
तनिह r<sup>5</sup>r<sup>7</sup>, निपातनिह b.

<sup>a</sup> It is to be noted that the BD. makes no mention of the last Vālakhilya hymns (viii. 57-59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1-14) only contains the first eight (viii. 49-56), introduced with the words: *bālakhaṇyāḥ pareṣṭam* (ii. 19): ‘in the following (adhyāya) the eight Vālakhilya hymns (are given).’—

The eleventh Vālakhilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparṇa hymns.—Only two of the MSS. of the Sarvānukramanī used by me notice the Vālakhilya hymns, and viii. 58 is omitted even in these two MSS.

B 87. Yāska, however, considers this triplet (viii. 65. 10-12) to be addressed to the All-gods. But the hymn which here follows, ‘Now these’ (*tyān nu*: viii. 67), has the Ādityas as its divinities.

यृचं यास्त्रासृचं लेतं hdm<sup>1</sup> r<sup>3</sup>, तुचे यास्त्रासृचम्लेतं r, यास्त्रोऽस्त्रेऽधीं तुचं विनं r<sup>5</sup>, यास्त्रो  
ऽस्त्रेऽतुचं विनं b, यास्त्रो चं तुचं विनं fk (चिंचं k).—त्यान्वित्यत्र r, त्यान्वित्यत्र hdm<sup>1</sup>,  
त्यान्वित्यत्र b, त्यान्वित्यत्र k, त्यान्वित्यत्र f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvati, cast a net, caught them, and threw them upon<sup>a</sup> the dry land out of the water.

मीनाश m<sup>1</sup> r, मीनां bfk.—जासं m<sup>1</sup> r, जासे k, जलं b.—बहुदविषप् r, बधा चासिप्  
m<sup>1</sup>, बहुरु चासिप् t, बधा चासिप् t, बाद्वादविषप् b.—88-90<sup>ab</sup> are not found in A,  
but in B and m<sup>1</sup> only.

<sup>a</sup> *Udakṣipan*: cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातास्तु ते मत्या k, शरापातास्ते मत्या f.

B 90. (saying) ‘O fishermen, be not afraid of hunger,’ and ‘Ye shall obtain heaven.’

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet ‘And’ (*uta*: viii. 67. 10-12).

धीवरा: fkr, धीवरा b, धीवराश m<sup>1</sup>.—शुद्धयं मा वो br, शुद्धयं मा वो f, शुद्धयं  
मा वो k, शुद्धमावो m<sup>1</sup>.—भूत bfkr, भूः m<sup>1</sup>.—सर्वं r, सर्वं च m<sup>1</sup>, सर्वं fk, सर्वं b.—  
तविषां hdm<sup>1</sup>, तविषां br, तविषा fk.—The end of the *varga* is here marked by १८ in  
bfk, not in hd.

## 19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. ‘Hither thee as a car’ (*ā tvā ratham*: viii. 68-70) are three hymns addressed to Indra; (the stanza) ‘Near to me six’ (*upa mā ṣaṭ*: viii. 68. 14)<sup>a</sup> praises the seasons<sup>b</sup>.

अभिसंबन्धाद् *hdr*<sup>3</sup>, आप्तिसंबन्धाद् *m<sup>1</sup>*, अतिसंबन्धाद् *r<sup>1</sup>r<sup>6</sup>*, इति संबन्धाद् *r<sup>4</sup>*, अर्भिसंबन्धा *f*, अर्भिसंबन्धा *k*, [मातृत्वा omitted] दर्भिसंबन्धा *b*, गर्भसंबन्धात् *r*.—सूर्यतेषां *r*, सूर्यतेषां *hd*, सूर्यतेषां *m<sup>1</sup>*, सूर्यतेषां *r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>*, सुवत्येषां *b*, सुवत्योजा *fk*.—स्त्रीवृत्तूर् *hm<sup>1</sup>r*, स्त्रीत्वार्चम् *b*, स्त्रीत्वार्चम् *fk*.

<sup>a</sup> *Upa mā ṣaṭ ṣaṭ* owing to the metre for *upa mā ṣaṭ iti*. <sup>b</sup> The Sarvānukramaṇī says nothing of the ḥtus in RV. viii. 68. 14, but includes that stanza in the *dānakastuti* (14-19). Śadguruśīya explains the discrepancy as due to the Devatānukramaṇī (quoted by him, p. 141), which includes 14 in the *dānakastuti*. In this connexion he quotes 91<sup>c,d</sup> and 92<sup>a,b</sup> (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Rkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11<sup>a,b</sup>) of the couplet ‘He has drunk’ (*apāt*: viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11<sup>c,d</sup>, 12) has Varuna as its divinity. ‘Thou’ (*tvaṁ*: viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

स्वर्णाश्वमेधयोरच *hd* (स्वर्णाश्वमेधयोर् *S*), आर्षाश्वमेधयोरच *m<sup>1</sup>r*, आर्षपत्न्यश्वमेधयाय *b*, आर्षपत्न्यश्वमेधयाय *f*.—पराः *hd m<sup>1</sup>bs*, परा *skr*.—अपादिक्ष्य *hm<sup>1</sup>r*, अपादिक्ष्य *bfk*.—93. शेषो वरणदेवतः *hdbfk*, शेषो वरणदेवतः *r<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>*, शेषा वरणदेवताः *r*.—सूक्तमुत्तरं *Am<sup>1</sup>*, सूक्तमुत्तरे *b*, सूक्तमत्तरे *f*, सूक्तमत्तरे *k*, सूक्ते उत्तरे *r*.

94. and of milk, kine, and plants; for it evidently (*dr̄ṣyate*) has this character. ‘Up’ (*ut*: viii. 73) is addressed to the Aśvins. The two following hymns, ‘Of every house’ (*viśo-viśah*: viii. 74, 75), are addressed to Agni.

पयःपश्चोषधीनां च *hm<sup>1</sup>r*, ऋधीनां चा *bfkr<sup>2</sup>r<sup>5</sup>*.—94<sup>b</sup>=iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; v. 87<sup>b</sup>; viii. 62<sup>d</sup>.

95. With the two stanzas ‘I’ (*aham*: viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan<sup>a</sup>

95<sup>cd</sup> and 96<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by **Q** in bsk.

<sup>95</sup><sup>cd</sup> was probably known to the author of the *Sarvānukramaṇī*: cp. *antyāś tisrah . . śrutarvāṇo dāna-stutiḥ*.

**20. Deities of RV. viii. 76-90.**

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)<sup>a</sup>.

With the following (stanza he praises) the Paruṣṇī<sup>b</sup> (viii. 74. 15); Indra with the three hymns, 'Now this' (*imam nu*: viii. 76-78).

आत्मदाना० bskr, आत्मदाना० m<sup>1</sup>.—परथा पद्धतीमित्रं Am<sup>1</sup>b, परथा पद्धतो-धिमित्रं f, परथः मारधीमित्रं k, पद्धती परथा चित्रं r.—स्त्रि r, स्त्रिं hdbfsk.

<sup>a</sup> This line considered in connexion with the next seems very redundant and is probably a later addition. <sup>b</sup> The Sarvānukramaṇī makes no mention of the Parusñi here.

97. 'This active' (*ayam krtnuh*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahi*: viii. 80-82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivrdhat*: 10) is addressed to the All-gods.

अयं लातुरिदं सौम्यं  $h m^1 b$ , लातुरिं सौम्यं  $f$ , अनुरिरं सौम्यं  $k$ , सौम्यस्य त्वयमित्यत्त  
r.—चीषेक्षाणि पराष्ठातः  $h m^1 b$ , पराष्ठेक्षाणि यानि तु r.—वैश्वदेव्यृग्वीवृधत्  $h d r$ ,  
वैश्वदेव्यृवृधीगवात्  $m^1$ , वैश्वदेव्यृग्वीवृत्  $b$ , वैश्वदेवे र्ग्वीवृधत्  $f$ , वैश्वदेवेन र्ग्वीवृ-  
वृधत्  $k$ .

98. 'Of the gods' (*devānām* : viii. 83) is to the Gods; the next, 'The dearest' (*presthām* : viii. 84), is addressed to Agni. 'Hither to my' (*ā me* : viii. 85-87) are three addressed to the Aśvins, and 'Him' (*tam* : viii. 88-90) are similarly (*iti*) (three) addressed to Indra.

प्रेषमापियमुत्तरम् hm<sup>1</sup>rbfk, आवियं तु ततः परम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The text of 98<sup>c d</sup> follows the reading of Am<sup>1</sup>; the reading of B, चीणाश्विनानि मूलानि आ म ऐक्षाणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokas. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

## 21. Story of Apālā.

99. a There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वगदोषिणी *hdr*, त्वगदूषिणी *b*, त्वागदोषिणी *fk*.—दृद्धा *brbfk*, दृथा *r<sup>1</sup>r<sup>4</sup>i<sup>6</sup>*.

\* The following passage (99–106) is quoted in the Nītimāñjari on RV. viii. 91. 7 and Saḍguruśīya on RV. viii. 91 (pp. 142 f.) : see BD. vol. i, p. 135. Cp. Sāyana in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Sātyāyaṇa Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.<sup>2</sup> vol. iii, pp. 33–38, where extracts from the BD., Saḍguruśīya and the Nītimāñjari are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्थे जगाम सा *hdr*, अपामन्ते जगाम सा *b*, पातुं जगाम तेजसा *n*, तेज सार्थे तु सायगात् *s*.—100<sup>cd</sup> comes after 103<sup>ab</sup> in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāḥ* : viii. 91. 1).

कथितस्ततः: *m<sup>1</sup>fn*, कथित् सुतः: *bk*, कथितः सुतः: *r*.—This śloka is not found in A or *s*, but in B and *n*; 101<sup>cd</sup> is in *m<sup>1</sup>* also.

102. She pressed Soma in her mouth ;  
B and having pressed it she invoked Indra with the (stanza),  
'Thou that goest' (*asau ya eṣi* : viii. 91. 2);  
and Indra drank it from her mouth,

सा सुषाव सुखे *hdm<sup>1</sup>*, सा सुषाव मुखात् *r*, सा सुषाव सुषात् *bfk*, सा सुषाव तथा *n*,  
मुखाव स्वसुखे *s*.—इच्छा *m<sup>1</sup>bfkn<sup>6</sup>*, इच्छा *A*.—102<sup>bc</sup> are not found in A, but in B only. Saḍguruśīya has two entirely different pādas in place of 102<sup>bc</sup>.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4–6) she addressed him (saying),

स तद्वहात् *hdr*, स तद्वहात् *m<sup>1</sup>*, शतकतुः *Bn*.—जगादिनं तुचेन तु *hm<sup>1</sup>r*, जगादिनं

चिचेत सा b, सोममिंद्र तृचेव सा f, असौ ब्रूते दृचेन सा r<sup>5</sup>r<sup>7</sup>, कुरु तात चिकीर्षितम् n.  
Sadguruśīṣya has these two lines in the following considerably modified form:

निरगात्स छक्षित्पूर्वं भक्षयित्वा गृहाश्चुनेः ।  
चृभिः सुखा जगादेन्द्रं कुरु मा सुखचं लिति ॥

The last pāda here is nearly the same as 104<sup>b</sup>.—The end of the *varga* is here marked by २१ in bsk, not in hd.

## 22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. ‘Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.’

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुखचम् hm<sup>1</sup>ns, सुखचां br, सुखचां f.—तेन m<sup>1</sup>bfkr, तस्ये n.—104<sup>cd</sup> is not found in A or s, but in Bm<sup>1</sup>n only.—Sadguruśīṣya omits 104<sup>a</sup> also, but has 104<sup>b</sup> in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke<sup>a</sup>, drew her forth three times. Then she became fair-skinned.

रथचिद्रेण ताम् all MSS., r and n(hm), रथचिद्रे गताम् s, रथे अद्रिणा ताम् n.—  
सुखकृ सा तु ततोऽभवत् hm<sup>1</sup>rs, ततः सा सुखचाभवत् bfkr<sup>5</sup>r<sup>7</sup>n.

<sup>a</sup> Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

— 106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kykalāsa*).

106<sup>ab</sup> follows the reading of Am<sup>1</sup>; the reading of Bn is:

तस्यां त्वचि व्यपेतायां सर्वस्यां श्वल्कोऽभवत् । (सर्वं hfkn, पूर्वं r)

The reading of A is favoured by that of Sadguruśīṣya:

तस्याः पुर्वहता या त्वगजातिः सा श्वल्कोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story<sup>a</sup> (*itiḥāsa*), while Śaunaka calls ‘A maiden’ (*kanyā*: viii. 91) a (hymn) addressed to Indra<sup>b</sup>, as well as the two which come next (beginning) ‘As one who drinks’ (*pāntam*: viii. 92, 93).

इतिहासमिदं Am<sup>1</sup>, इतिहासमिमं B.—यास्त्रभागुरी Am<sup>1</sup> (०री hd, ०रिः m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>), यास्त्रभाट्ठरौ r, यास्त्रमातरौ bfk, यास्त्रगालवौ r<sup>5</sup>r<sup>7</sup>.—त्वैश्च पान्तमित्यन्ते च ये hm<sup>1</sup>r<sup>1</sup>, सूक्ष्म पान्तमित्ये ततः परे bfr.

<sup>a</sup> Cp. *Vedische Studien*, i, p. 292 f. <sup>b</sup> The *Sarvānukramaṇī* combines the two statements in describing the hymn as an *itihāsa aindraḥ*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the *Aitareya* (*Brāhmaṇa*)<sup>a</sup> to be addressed to the Rbhūs; for on the third Chandoma (day)<sup>b</sup> this hymn is chanted (*śasyate*) as one addressed to the Rbhūs<sup>c</sup>.

त्वार्भवौ m<sup>1</sup>b, त्वार्भवंवी f, चार्भवी r.—चत्तरस्तिरेयके br, इष्ट इत्यतिरेयक m<sup>1</sup>, (प्रोक्ता) त्वस्तिरेयके f.—हाद्वोगिके r(m<sup>1</sup>?), श्वद्वोगिक b, श्वद्वोगिके f, श्वद्वोगिके k.—This śloka is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २२ in bfr.

<sup>a</sup> AB. v. 21. 12; cp. *Sarvānukramaṇī*: *antyaindrārbhavi*. <sup>b</sup> See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogika* here = *Chāndogya Brāhmaṇa*. <sup>c</sup> Cp. BD. v. 175.

### 23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ* : viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*त्वा* : viii. 95–100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

<sup>a</sup> Soma, oppressed by fear of Vṛtra, fled from the gods;

आ स्वै० br, ह्या स्वै० Am<sup>1</sup>fk.—इतिहासं fk, इतिहास्य b.—109<sup>c,d</sup> is not found in Am<sup>1</sup>, but in B only.—अपक्रम्य तु Am<sup>1</sup>s, अपचकाम B.

<sup>b</sup> The following passage (109<sup>e,f</sup>–115) is quoted by Sāyaṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.<sup>2</sup> vol. iii, p. 39 f. See *Vedische Studien*, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13–15.

110. and he betook himself to a river named Amśumati<sup>a</sup> in (the country of) the Kurus. Him approached, with Brhaspati only<sup>b</sup>, the slayer of Vṛtra<sup>c</sup>,

नामा hdm<sup>1</sup>bfk, नामा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>n, (०ती०) नामीम् r, नाम s.—०भ्यतिष्ठत् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>s, ०भ्यतिष्ठत् b, ०भ्यतिष्ठत् f, ०भ्यतिष्ठत् r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, भ्यतिष्ठत n.—कुरुत् r<sup>2</sup>r<sup>5</sup>ns, कुरुत् b, कुरुत् f, गुरुत् Am<sup>1</sup>.—ज्वेन अभ्यथाद् r, ज्वेनाप्यभ्यथाद् hdm<sup>1</sup>, ज्वेनाप्यथाद् b, ज्वेनास्था f, दृश्यान्प्यथाद् r<sup>5</sup>r<sup>7</sup>, सोऽभ्यथाद् s, सोऽभ्यगाद् n.

<sup>a</sup> Cp. RV. viii. 96. 13. *ava drapso amśumatiṁ atīṣṭhat.*      <sup>b</sup> Cp. viii. 96. 15: *bṛhaspatinā yujendraḥ sasāhe;* cp. AB. vi. 36. 14: *bṛhaspatinaiva yujā.*      <sup>c</sup> This sloka is quoted by the Nītimāsijāri on RV. viii. 95. 7.

111. being about to fight<sup>a</sup> in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्समानः br, योत्समानं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योत्समानं hdm<sup>1</sup>bfk.—सुषंहृष्टेर् hrbfk, च संहृष्टः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तानायतः सोमः hdrv, तानायतः सोमं f, तानायतांसोमं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चक्रितः hdrvbk, चक्रितं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *drṣṭvā tān āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानो वृचमायानं hdm<sup>1</sup>rbfk, मन्वानं पुचमायानं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

113. ‘This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.’

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m<sup>1</sup>r, सोमेहि hdfb, बोमेहि k, सोम मेहि r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, सोम मेहि s.—113<sup>cd</sup> is not found in A, but in Bm<sup>1</sup> only.—चन्द्र्यं kr, चन्द्र्यं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half slokas, but 113<sup>cd</sup> is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m<sup>1</sup>, which almost invariably has the additional readings of B.

#### 24. Story of Soma's fight (continued).

114. he replied ‘No.’ (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, ओजसैष m<sup>1</sup>s, ओजस्विष b, नर्जस्विष f.—देवानादाय Am<sup>1</sup>s, देवाना-यन्तं br, देवानातं t.

115. And having drunk (him) they slew in battle nine times ninety<sup>a</sup> demons. All this is related in the triplet 'Down' (ava : viii. 96. 13-15)<sup>b</sup>.

अव इत्यसिंसृचे hdm<sup>1</sup>, अपि य तस्मिंसृचे r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, अप्यव द्रष्ट इत्यसिंसृचे s, अप्यव द्रष्टसृचे B.

<sup>a</sup> Cp. vi. 51; vii. 51.      <sup>b</sup> 109<sup>cd</sup>-115 is translated in *Vedische Studien*, vol. iii, p. 50.

B 116. (The seer praises) Indra, and the Maruts, and also Br̥haspati<sup>a</sup>: for these are the deities of the triplet ; Śaunaka says that Indra alone (is the deity).

इत्युच्चं च bfk m<sup>1</sup>.—बृहस्पतिम् bkm<sup>1</sup>, \*पति f.—116<sup>ab</sup> is found in bfk m<sup>1</sup> only.—  
स्त्रीता hm<sup>1</sup>r<sup>3</sup>B, तस्य r.

<sup>a</sup> In connexion with the following line, 116<sup>ab</sup> seems necessary. Mitra makes no reference to it, though it must be in his B MSS. also. As the names are in the accusative in the MSS., I have assumed the ellipse of *stauti*, which has frequently to be supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)<sup>a</sup> it (the triplet) is said to be addressed to Indra-Br̥haspati.

Witl. the triplet 'Here I' (ayam : viii. 100. 1-3) Nema, son of Bhṛgu, praised<sup>b</sup> Indra without seeing him<sup>c</sup>.

उक्तो m<sup>1</sup>bfk, उक्ता r.—117<sup>ab</sup> is found in B and m<sup>1</sup> only.—तुचेनेक्षम् hrbfk, तुचे-  
नेक्षम् dr<sup>5</sup>r<sup>7</sup>.—अपश्चतं hdm<sup>1</sup>bf, अपश्चन् तम् r<sup>5</sup>r<sup>7</sup>, अपश्चतं k, अपश्चन्तम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> AB. vi. 36. 12.      <sup>b</sup> Tuṣṭīvā from 118<sup>a</sup>.      <sup>c</sup> Apaśyams tam is necessary because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), ' Here I am, behold me, seer<sup>a</sup>'.

B For Nema, being alone (*eka*) while praising (Indra), had also said, ' There is no Indra<sup>b</sup>'.

हुचेनायम् br, हुचेनाहम् m<sup>1</sup>fk, पराभ्यां तु hd.—अहं पश्य च मामृषे br, अहं पश्य च  
मामृषे m<sup>1</sup>, अहं पश्य च मा तुषे f, अपश्चतीति मामिति hd.—118<sup>cd</sup> is found in B and  
m<sup>1</sup> only.—सुवत्तेष r, सुवत्तेष b, सुवत्तेष m<sup>1</sup>, सुवत्तेष fk.—The end of the *varga* is here  
marked by २४ in bfk.

<sup>a</sup> Cp. RV. viii. 100. 4 : ayam asmi jaritah paśya māṣha.      <sup>b</sup> Cp. ibid., 3 : nendro  
asliśi nema u tva āha.

## 25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself<sup>a</sup>.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)<sup>b</sup>

दर्शयन् fkr, दर्शयत् b.—११९<sup>ab</sup> are found in B and m<sup>1</sup> only.—चृषितं दृष्टा hdm<sup>1</sup>, चृषितु दृष्टु r, तं दृष्टिर्षित् br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तं दृष्टिर्षित् f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीती b.

<sup>a</sup> Though somewhat redundant ११९<sup>ab</sup> is probably original, as it appears to have been known to the author of the Sarvānukramaṇī; cp. the statement there: *ayam iti dvarecena indra ātmānam astaut.* <sup>b</sup> This and the further details (११९<sup>cd</sup>—१२४<sup>ab</sup>) as to RV. viii. 100 are passed over in the Sarvānukramaṇī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm<sup>1</sup>rb, पानम् fk.—सौपर्णी hm<sup>1</sup>r, सौपर्णी bfr<sup>2</sup>r, सौपर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having<sup>a</sup> tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

०त्थेमान् A, ०वृत्तेमान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०वृत्तेमां f, ०वृत्तेमां b, ०वृत्तेमां k, ०वृत्तिमान् s.—ख्या hdm<sup>1</sup>s, ख्यं r, ख्यं bf, ख्यं k.

<sup>a</sup> The following three ślokas (१२१<sup>cd</sup>—१२४<sup>ab</sup>) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.<sup>2</sup> vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.'

तं नाशकद्वन्तुम् hds, तं नाशकं हन्तुम् r, तनाशद्वन्तुम् b, तनाशकं तुं fk.—हनिष्वे तिष्ठत्वं विक्रम्याद् Am<sup>1</sup>s, हनाव विक्रम्य तिष्ठत्वाद् B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उवातसीव m<sup>1</sup>, उवातसीव hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, उवातस्स तु bfrs, उवातस्स तु k.—१२३<sup>bc</sup> is omitted in fk.—The end of the *varga* is here marked by २५ in bfk. not in hd.

## 26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo :* viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak :* viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं BS, सर्वे A.—ऋषिणोऽसं सखेत्युचि A, सखे विष्णविति लृचि B, सखे विष्णविति लृचि f, सखे विष्णुविति लृचि b, विष्णविति सखे लृचि r, सखे विष्णो हति लृचा o.

125. and the three verses<sup>a</sup> of 'Forth' (*pra : 5<sup>abc</sup>*) are to Mitra<sup>b</sup>, Aryaman, and Varuṇa<sup>c</sup>, the fourth (5<sup>d</sup>) is to all the Ādityas: such is (here) the praise.

वा पादाश्च, पादथ A, पादो (र्थ०) m<sup>1</sup>, पादस्त् bfk.—वार्य० rhd, (च) अर्थ० r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, (दो) र्थ० m<sup>1</sup>, (प्ल) अर्य० bfk.—चयस्तुर्थः hdbk, चयस्यर्थः f, न यस्तुर्थः r, यस्तुर्थः m<sup>1</sup>.

<sup>a</sup> The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayah* is very forced: '*pra* is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.' <sup>b</sup> The dative *mītrāya* is probably used beside the genitives *aryamāṇah* and *varuṇasya* because the stanza begins with *pra mītrāya*. <sup>c</sup> According to the Sarvāṅkramapī, Mitra and Varuṇa only. The name of Aryaman occurs in 5<sup>d</sup>.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me : 7, 8*) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light<sup>a</sup> of the sun and moon.

परा त्वादित्व० hm<sup>2</sup>r, पर्गादित्व० b, वरामादित्व० f.—सौर्यै m<sup>1</sup>, सौर्यै (wrong sandhi for सौर्यै) hr<sup>3</sup>B, सौर्यै (dual of सौरी) S, चोन्तरे (सौर्यै) r.—उषसा bfk, उषसा k, शीषसा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, उषसा hdr<sup>3</sup>, सौर्यै (शीषसी) r.—प्रभां वा r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रभा वां hd, प्रभा वांश् k, प्रभा वाश् m<sup>1</sup> (सूर्यप्रभाकुलिर्वा S).—चक्रसूर्ययोः hm<sup>1</sup>r<sup>3</sup>B, (शीषसी) सूर्यियं परा r.

<sup>a</sup> Another instance of the elliptical use of the accusative (*prabhām*) governed by *stuti* to be supplied: cp. note on 116<sup>ab</sup>.

127. 'Generations truly' (*prajā ha : 14*) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā : 15, 16*) the Cow is praised. 'Thou, O Agni, great' (*tvam agne br̄hat :*

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) ‘Come, O Agni’ (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, ‘Generations truly’ (*prajā ha*: viii. 101. 14), Agni is here named,

च आपे r, चापे hdm'fk, चपे b.—128<sup>ed</sup> and 129 are not found in A or m<sup>1</sup>, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised<sup>a</sup>: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa<sup>b</sup> also.

वात्सातं r, वात्साता bfk.—The end of the *varga* is here marked by २६ in bfk.

<sup>a</sup> The Sarvānukramaṇī makes no reference to this alternative of B. <sup>b</sup> That is, in the Aitareya Āraṇyaka, ii. 1.

### Mandala ix.

#### 27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Mandala<sup>a</sup>. (In the hymn) ‘Kindled’ (*samiddhah* :- ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna<sup>b</sup>.

नवमे त्विह मण्डले B, नवमे मण्डलर्षिभिः Am<sup>1</sup> (hdr<sup>3</sup>; ऋतुर्षिभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>).—  
०वदाम्यस्तु hmr<sup>1</sup>r, ०वदाप्रीयः bkr<sup>2</sup>.—०सुताः MSS., ०सुतः r.

<sup>a</sup> Cp. Sarvānukramaṇī: *navamam mandalam pāvamānam saumyam*. <sup>b</sup> That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas ‘O Agni, life’ (*agnā āyūṁṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāj*), while in the triplet ‘Our protector’ (*avitā nah*: ix. 67. 10-12) he (Pavamāna)<sup>a</sup> is praised together with Pūṣan.

<sup>a</sup> Pūṣan is directly mentioned in 10, indirectly as *kapardin* in 11, and *āghṛṇi* in 12; *ayam somah pavate* occurs in 11, *ayam . . . pavate* in 12; cp. Sarvānukramaṇī: *avitā nas tisrah pausnayo rā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), ‘which of thee’ (*yat te*: ix. 67. 23, 24), are addressed to Agni; ‘By both of these’ (*ubhābhyaṁ*: 25) is addressed to Savitṛ; the next stanza (26) is addressed to Agni and Savitṛ<sup>a</sup>.

सावित्री अपि० r, सावित्र्यापि० hm<sup>1</sup>, सावित्र्यापि० d (but the अ of “त्र्या०” is obliterated with yellow pigment), सावित्र्याग्न्या० bsk. The Sarvānukramanī has सावित्र्यपिसावित्री (also in Sāyaṇa’s quotation), but “त्र्यपि०” is probably a misprint, as my index has अग्निसावित्री.

<sup>a</sup> According to the Sarvānukramanī the deity of 25 is Agni or Savitṛ, of 26, Agni or Agni and Savitṛ.

133. ‘May they purify me’ (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza ‘Near to the friend’ (*upa priyam*: 29) is addressed to Agni, and the two next, ‘Who’ (*yah*: 31, 32), are (in) praise of the student of recitation<sup>a</sup> (*svādhyāyādhyetṛ*).

उत्तरे च य इत्येति hr<sup>3</sup>, उत्तरे च इत्येति d, षडुत्तरा य इत्यच्च r, सप्तोत्तरा य इत्यच्च B.

<sup>a</sup> Cp. Sarvānukramanī: *te pāvamāny-adhyeti-stūti* (RV. ix. 67. 31, 32 begin with the words: *yah pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133<sup>c</sup> cp. Meyer, Rgvidhāna, p. xxiii (middle).

134. In the hymn ‘At the rim’ (*srukve*: ix. 73), when interpreted (*nirukte*)<sup>a</sup>, the demon-slaying Agni<sup>b</sup> (is spoken of), and ‘The filter’ (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*surya*) and the Soul (*ātman*)<sup>c</sup>.

निरुक्ते hdm<sup>1</sup>r, निरुक्तं b, विरुक्तं fk.—स्फुटेऽपि० r, स्फुटेति hdm<sup>1</sup>, अप्ते पी० bsk, सप्ते पी० k.—“वच्चापि Am<sup>1</sup> (“वर्चापि० r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>”), “वच्चाच् B.—चोच्छते hm<sup>1</sup>r, चाच्छते bk.—The end of the *varga* is here marked by २७ in m<sup>1</sup> bsk, not in d.

<sup>a</sup> I was for a long time inclined to adopt the emendation *niruktah*, meaning ‘in the hymn *srukve* the demon-slaying Agni is explained (as the deity);’ but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense. <sup>b</sup> There is no mention of Agni rakṣohan here in the Sarvānukramanī; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhamanti .. tvacam asiknim* by *rākṣasam .. apaghnanti*. <sup>c</sup> There is no reference to this statement in the Sarvānukramanī. Cp. Nirukta xiv. II, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

## 28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*r̥bhur dhīrah*: ix. 87. 3<sup>b</sup>) should be held to be addressed to R̥bhu<sup>a</sup>. Now three gods are here<sup>b</sup> mentioned incidentally (*nipāta*) in three verses (*pāda*)<sup>c</sup>:

आर्मवसु r, आर्मवस्त्र fk, आर्मवसु m<sup>1</sup>, आर्मवसु b.—भवेत्पाद fr, भवेत्पाद k, भवे पाद m<sup>1</sup>, भवेत्पाद b.—चमुर्धीर r, चमुवीर m<sup>1</sup>, क्रतवीर bfk.—निपातेसु चिभिः पादैः r, निपाते चाष्टादास fk, निपातेवाष्टादास bm<sup>1</sup>.—इहोदिताः bfkr, इहेरिताः m<sup>1</sup>.—135 is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramanī. <sup>b</sup> This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136<sup>ab</sup>. It is not clear to me of what 135<sup>c</sup>, according to the reading of bfkm<sup>1</sup> (which is one syllable short), is a corruption. <sup>c</sup> That is, RV. ix. 96. 6<sup>abc</sup>.

136. three (deities) are mentioned<sup>a</sup> with these three (verses), each containing a couplet<sup>b</sup>, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6<sup>abc</sup>); or rather it is Soma who is (here) praised as (representing) the Sun and the Soule.

तिस्रोक्तास m<sup>1</sup>r, तिस्रोक्ता hd, तिस्रोक्ता b, तिस्रोक्तं fk.—चिभिस्त्वेति॒ kr, चिभिस्त्वेति॑ m<sup>1</sup>, चिभिस्त्वेति॒ h, तुभिस्त्वेति॑ d, चिभिस्त्वेति॒ b, °त्वेति॒ r.—दृष्ट्वा दृष्ट्वैः hd m<sup>1</sup>, दृष्ट्विर्दृष्ट्वैः r, दृष्ट्वै दृच्छा b, हृच्छृच्छा fk.—सूर्यवस्त्रात्मवस्त्रापि hd, सूर्यवस्त्रात्मवर्चापि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूर्यवस्त्रात्मवस्त्राप्यम् B.—सोम एव वा Am<sup>1</sup>, सोम इत्पि B.—136<sup>c</sup> = 134<sup>c</sup>.

<sup>a</sup> *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. <sup>b</sup> I understand this to mean that each pāda here consists, as it were, of a couplet: *brahmā devānām*, *padavīḥ kavinām*; *ṛṣir vīrānām*, *mahīgo mrgānām*; *śyeno gṛdhraṇām*, *svadhikīr vanānām*. <sup>c</sup> RV. ix. 96. 5, 6 are commented upon in the Nirukta Parisiṣṭā, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The Sarvānukramanī makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Saci asked (the) seers<sup>a</sup>, 'In this great time of distress, by what activity do you live<sup>b</sup> ?'

वर्त्तन्त्वां hdr, वर्त्तन्त्वा f, वर्त्तन्त्वा k, वर्त्तन्तं b.—जीवथ b, जीवथा fk, जीवथै hdr.

<sup>a</sup> That is probably, the seers of the ninth Maṇḍala: cp. 141. <sup>b</sup> This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Op. Nirukta vi. 5: *tedra ṛṣīn papracha, durbhiķe kena jīvatilī; teṣām ekaḥ pratyuvāca*.

B 138. ‘A cart, a field, kine, tillage, water that does not flow away (*asyandana*)<sup>a</sup>, a forest, the sea, a mountain, a king—by these means (*evam*) we live <sup>b</sup>.’

ऋषिर् br, कमर् m<sup>1</sup>, चर् fkr<sup>2</sup> (जालम् Nir).—अस्यद्वन् b m<sup>1</sup> (Nir.), अस्यद्वन् fr, अस्यन्दनं kr<sup>2</sup>.—वनम् b fm<sup>1</sup>r (Nir.), दनम् kr<sup>2</sup>.—समुद्रः all MSS., उदधिः Nir.—पर्वतो br Nir., पर्वता m<sup>1</sup> k.—In place of एवं जीवामहे वयम्, the Nirukta has दुर्भिषि जय वृत्तयः.—This śloka is not found in A.

<sup>a</sup> I take *asyandanum* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated. <sup>b</sup> This is, of course, the answer of the seers; cp. 137, note <sup>b</sup>. The context indicates that this śloka, though found in Bm<sup>1</sup> only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*daśa jivanahetavah*); and Yājñavalkya iii. 42 (*śpattau jīvanāni*): cp. the Mitāksarā on this passage.

139. In praising (Indra) the seer Śiśu, son of Aṅgiras, declared (this) to him with the hymn ‘Variously’ (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवन्नेव Am<sup>1</sup>, ध्रथ सुवग् B.—ऋषिर् fk, ऋषिर् b, ऋषिर् hm<sup>1</sup>r.—ऋषिणाम् f, ऋषिणाम् b, ह्यपीणाम् hm<sup>1</sup>r.—एव Am<sup>1</sup>, इव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

#### 29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: ‘Do ye perform very severe penance; for without penance this distress cannot be removed.’

त्वाह सर्वासु Am<sup>1</sup>, त्वब्रवीत्सर्वास् bfk, (‘द्रः) प्राप्रवीत्सर्वास् r.—तपधं hm<sup>1</sup>r. तपर्वं b, तपथ्वं f.—न ह्युते तपसः शक्यमिद्वं b, न गृह्यते तपः शक्यमिदं fk, न ह्युते तपसा शक्यं विना hd, न ह्युते तपसा शक्यं व्यना m<sup>1</sup>, न ह्युततपसा शक्यं विना r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, नातप्तपसः शक्यमिदं r.—श्छ्रं bfk, शत्वं hm<sup>1</sup>r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

त्रुष्ण् hm<sup>1</sup>r, त्रवण् b, त्रजण् f, त्रुजण् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत्, पूर्वान् परान् hm<sup>1</sup>.—वंशान् hm<sup>1</sup>r, वंशान् bsk.—च hm<sup>1</sup>r, ता: bf, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study <sup>a</sup>.

थस्या० hm<sup>1</sup>r, यस्या० bsk.—०वागदेहभोजनैः r, ०वागदेहभोजनैः f, ०वागृहभोजनैः b, ०वागदेहतो जनैः hdr<sup>3</sup>, ०वागदेहदो जनैः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वाधायफलमश्रुते A, च्छिसालोक्यमामुदात् B, च्छिसलोकात्मियात् m<sup>1</sup>.

<sup>a</sup> Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the Rgvidhāna (iii. 2. 5), which with reference to the Pāvamānī verses says: *svālhyāyapunyam atuam pūtah prāpnoti cākṣayam*.

A 144. The Pāvamānī Gāyatrīs <sup>a</sup> are the supreme Brahma, the bright, eternal light <sup>b</sup>. He who here at his latter end (*ante*), restraining his breath <sup>c</sup>, intent on them,

न्ये m<sup>1</sup>r, न्ये hd.—This śloka is not found in B, but in A and m<sup>1</sup> only.

<sup>a</sup> Cp. Rgvidhāna iii. 1. 1: *svālīshayeti gāyatrīḥ pāvamānīr japed dvijah*; cp. Nirukta v. 2, 3. <sup>b</sup> Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotiḥ ajasram*. <sup>c</sup> Cp. Rgvidhāna iii. 3. 5: *prāṇān āyama ca dhyāyē ante devān pitṛn ṛśin*; cp. also iii. 4. 2, 3.

145. and he who should meditate on Pāvamāna, the Fathers, the Gods, and Sarasvatī <sup>a</sup>—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

धायेयस्य hm<sup>1</sup>r, धायेभस्य bsk, व्यायेभस्य b.—०स्योपवर्तेत् hbfkr, ०स्योपतिष्ठेत् r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Rgvidhāna iii. 3. 6: *sarasatīm cārcayīta payo 'mbumadhusarpiṣā*; and iii. 2. 3: *akṣayyām ca bhaved dattām pitṛbhyaḥ paramām madhu*.

B 146. This Mandala, addressed to Soma, containing one hundred and fourteen hymns, is called 'Pāvamāna,' and seven lessons (*anuvāka*) are (contained in it) <sup>a</sup>.

सूतं शतं bskr.—पावमानम् r, वीत्रमानम् bskr<sup>2</sup>.—चग्नवाकासु bskr, व्याय b.—The end of the *varga* is here marked by ११ in bsk.

<sup>a</sup> This śloka is not found in A or m<sup>1</sup>, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Mandala in the Sarvānukramāṇī appears to be based on it: *navamam mandalam pāvamānam saumyam*. As the *varga* comes at the close of a Mandala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Op. above, v. 102, note <sup>a</sup>.) If any of them is a later addition, 144 is the most likely to be such.

### Mandala x.

#### 30. Deities of RV. x. 1-8. Trisiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trisiras, son of Tvaṣṭṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

स्वाप्नसु hm<sup>1</sup>r, स्वाप्नसु f, स्वाप्नसु k, तु स्वाप्नस् b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

सत्यं hdr, तस्य br<sup>5</sup>.—This śloka is omitted in fkr<sup>2</sup>.

149. Trisiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)<sup>a</sup>.

स हि hm<sup>1</sup>rb, स ह fkr<sup>2</sup>r<sup>5</sup>.—प्रियकाम्यथा Am<sup>1</sup>, चयकाम्यथा B.—०रूपधृक् hd m<sup>1</sup>fk, ०रूपवृक् b, ०रूपभृत् r.

<sup>a</sup> Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trisiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off<sup>a</sup> those three heads of his.

तमृष्णि प्रहितं bfr, तमृष्णि प्रहितो k, तमृष्णै प्रहितस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, महितस् r<sup>3</sup>, तं सृग्नश्च-हितस् hd, तं सृग्नश्चन्नहितस् m<sup>1</sup>.—बुधे hm<sup>1</sup>r, विविदे bsk.—ताव्याशु hdbk, तस्माशु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शिरांसि चीर्षाण्डाशिदत् hdr<sup>3</sup>, शिरांसि चीर्षाण्डिदत् m<sup>1</sup>r, शिरांस्तेवाशि-दत्यसुः r<sup>2</sup>r<sup>7</sup>, शीर्षाण्डाशिदत्यसुः f, शीर्षाण्डाशिदत्यसुः b.

<sup>a</sup> The expressions used in RV. x. 8. 9 are: *avābhīnat* and *triṇiśirā parā vark*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*) ; that with which he drank Surā (became) a sparrow (*kalavinka*) ; while that with which he ate food became a partridge (*tittiri*).<sup>a</sup>

**मुरापाणम्** hdbfk, **मुरापानम्** m<sup>1</sup>r.—The end of the *varga* is here marked by 30 in hmbfk, not in d.

\* For similar transformations cp. what became of the skins of Apāla (above, vi. 106) and of the members of Agni (below, vii. 78–80).

### 31. Deities of RV. x. 9–14.

152. Him (Indra) divine (*brāhma*) Speech (*vāc*) addressed : ‘Thou art a Brahman-slayer, Lord of a hundred powers (*satakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face <sup>a</sup>.’

**ब्राह्मी** hm<sup>1</sup>rbfk, **तीव्रा** r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—**यस्माद्** hm<sup>1</sup>rbfk, **अस्त्वं** r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa<sup>a</sup> himself besprinkled, to the accompaniment of the hymn (*sūktena*) ‘O Waters’ (*āpah* : x. 9), for the removal of that unpropitious sin.

**चृषिर्** bfkr, **द्यूषिर्** Am<sup>1</sup>.—•**पनुत्वर्थे** MSS. and r (cp. various readings of **रोग-पनुत्ति** above, iii. 114).

\* Alternative seer of RV. x. 9; see Ārsānukrāmaṇī x. 3; Sarvānukrāmaṇī or RV. x. 9.

154. Yama rejects Yami who solicits him with a view to sexual intercourse : the dialogue, ‘Hither, indeed’ (*o ciit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

**तदो विदिति** Am<sup>1</sup>, ओ चित्सखायं (the fuller pratīka) B.

155. The two (hymns beginning) ‘The bull’ (*vr̄ṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) ‘I yoke for you’ (*yuje vām* : x. 13) the two oblation carts are praised together. In ‘Him who has passed away’ (*pareyivāṁsam* : x. 14) the Middle Yama<sup>a</sup> is praised.

**युजे वामम्** B, **युजेवितेन** Am<sup>1</sup> (युजये० r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—**परेयिवांसमित्वम्** bfkr, **परेयिवांसमित्वम्** hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, **वित्**(त्वूयसि) d, **परेयिवांसं सूक्ष्मेऽस्मिन्** m<sup>1</sup>.—155<sup>d</sup>, 156<sup>ab</sup>, and II.

सं in 156<sup>d</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (doubtless because 155<sup>d</sup> begins with सूर्यते and 156<sup>d</sup> begins with संसूर्यन्ते).

<sup>a</sup> Cp. Nirukta xi. 18, where Yāska, in commenting on the words *madhyamāḥ pitaraḥ* in RV. x. 15. 1, remarks: *mādhyamiko yama ity āhus, tasmān mādhyamikān pitṛn manyante.*

156. Then the Atharvans, the Bhrgus, the Aṅgirases, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagana*) connected with heaven (*dyubhakti*).

द्विरसः पितरः hdm<sup>1</sup> (this is the order in RV. x. 14. 6), पितरोऽद्विरसः br., पितरो पितरः sk.—सह hdm<sup>1</sup>bfk, च ह r.—तच्च hdkr, सच्च bfm<sup>1</sup>.—The end of the *varga* is here marked by ३१ in hm<sup>1</sup>bf, not in kd.

### 32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Aṅgirases in the formulas; for in the verse ‘Vivasvat’ (*vivasvantum*: x. 14. 5<sup>c</sup>) he (himself appears as) a Father.

संसूतो दृश्यते bfkr, दृश्यते संसूतो m<sup>1</sup>.—मन्त्रेषु बङ्गशः पादे bfkr, मन्त्रस बङ्गशसादे m<sup>1</sup>.—१५७-१५९<sup>a,b</sup> are found in B and m<sup>1</sup> only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samskārya*). In the three (stanzas) ‘Go forth, go forth’ (*prehi prehu*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāj*).

In the triplet ‘Run past’ (*ati drava*: x. 14. 10-12) the two dogs <sup>a</sup> (are praised). The following (hymn) ‘Let them arise’ (*udīratām*: x. 15) is addressed to the Fathers <sup>b</sup>.

उदीरताम् Am<sup>1</sup>, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

<sup>a</sup> Cp. Sarvānukramanī: *tṛcaḥ śvabhyām.* <sup>b</sup> Cp. Sarvānukramanī: *udīratām.. pitryam.*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas<sup>a</sup>.

उत्तरेण तु  $h m^1 r^3$ , परिषेव r.—160<sup>ab</sup> is found in Am<sup>1</sup> only, not in bskr<sup>2</sup>r<sup>5</sup> (nor presumably r<sup>7</sup>).—च अभ० r, च भ० hd, चाभ० fk, वाभ० b.—सहरक्षा च नाम यः B, सहरक्षाविंगा सह A, सहरक्षश्वना यमः m<sup>1</sup>.

<sup>a</sup> That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharakṣas*, of the demons.

161. Now with regard to these (*tattra*) the (hymn) ‘Not him’ (*mainam*: x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āśura*).

तेतत्कव्याहनसंस्तुतिः Am<sup>1</sup>, त्वाह कव्याहनमेव तु B (तु bsk, च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—देवस्य  $h m^1 r^3 f$ , देवस्य br<sup>5</sup>, देवस्य kr.—सुरस्य च Am<sup>1</sup>, सुरस्य तु B.—The end of the *varga* is here marked by ३२ in  $h m^1 bsk$ , not in d.

### 33. Story of Saranyū: RV. x. 17.

162. Tvaṣṭṛ<sup>a</sup> had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

चिशिरा: सह  $h m^1 bsk$ (RV.), (युस्) चिशिराविह॑ n, सदृशी च ह r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (युस्) चिशिराश्च ह s(AV.).—सरस्य॑ rs(RV.), सरस्य॑ hds(AV.), सरस्य॑ bsk.

<sup>a</sup> The following story, vi. 162–vii. 6, is quoted in the Nitimañjarī on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nitimañjarī in M. M.’s RV.<sup>2</sup> vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn’s Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yami were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरस्यां s, सरस्या br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सरस्योर् m<sup>1</sup>, सरस्योर् f, सरस्य॑ hd, सरस्य॑ n.—जाति  $h m^1 r bskn$  (Nirukta xii. 10), जाति ते s.—ती चायुमी  $h m^1 r bsk$ , तायुमी s.—यमावेय MSS. rs, यमी स्थातां s (AV.).—यमः  $h m^1 rs$ , यमी bsk. The last pāda in Sāyaṇa (RV.) reads: द्वासां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in bsk, not in m<sup>1</sup>bd.—The last pāda is repeated in b, not in f.

## 1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

सृष्टा m<sup>1</sup>rs, सृष्टा bsk, सृष्टा hd, दृष्टा ns (AV.), दृष्टा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मिषुनं MSS. rs, तसुनं s (AV.).—भूत्वापचक्रमे bskrn, भूत्वा प्रचक्रमे s (cp. Nirukta xii. 10: प्रदुद्राव), भूत्वोपचक्रमे hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्मामवनयन् m<sup>1</sup>bfkrns, तस्मां प्रजनयन् hd.—राजविरभवत्सोऽपि Am<sup>1</sup>, राजविर-  
रासीत्स मनुर् Bns.

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvaṣṭṛ, having turned himself into a horse with similar characteristics (to hers).

विजाय m<sup>1</sup>br, विजाय hdr<sup>3</sup>, विजाय f.—चश्चरूपणी hbrs (AV.), चश्चमूरणी  
fk, चात्रचूपणी s.—वाची MSS. rs, चाची s (AV.).—सत्त्वणः m<sup>1</sup>bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, सत्त्वणः  
hdr<sup>3</sup>, ऋत्त्वणः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरस्यूष Am<sup>1</sup>, सरस्यूसं Bn, सरस्यूसु s, सरस्यूष s (AV.).—विदिता Am<sup>1</sup>, विजाय  
Bns.—हयरूपणम् hm<sup>1</sup>rfks, हरूपणम् b, हरिरूपणम् r<sup>7</sup>.—मेषुनायोपचक्राम hm<sup>1</sup>,  
मिषुनायांपचक्राम b, मिषुनायापचक्राम r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मिनायोपचक्राम fk.

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs, योगेन s (AV.).—शुक्रं fkdrns, शुक्रं hm<sup>1</sup>s (AV.), शक्रं b.—उपा-  
विघ्रस्त्र bfr, उपविघ्रस्त्र hdk, उपविघ्रति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>s (AV.).—तक्षुक्रं rns, तक्षुक्रं d, तश्चक्रं b,  
तक्षुतं f, तक्षुक्रं hm<sup>1</sup>s (AV.).—The end of the *varga* is here marked by १ in bsk, not  
in hdm<sup>1</sup>.

## 2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins' <sup>a</sup>.

आद्वातमाचाच्छुक्रात् rnf (०कु० f), °माचाष्टुक्रात् b, °माचामुक्रात् h, °माचा-  
मुक्रात् d, °माचाकृका k, आद्वाणमाचाच्छुकं तत् s.—यौ सुताव् hm<sup>1</sup>bs, यौ सुताव् skr,  
यौ तु ताव् s (AV.), यौ तु ती r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अश्विनाव् hdm<sup>1</sup>bfkrns, वाजिनाव् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimāñjari quotes  
<sup>b</sup> also.

7. Yāska regards this as a story <sup>a</sup> of Vivasvat and Tvaṣṭṛ together in the couplet 'Tvaṣṭṛ' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

हृषे hdm<sup>1</sup>rbfk, हृषे r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii.  
10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3<sup>ab</sup>) are addressed to Pūṣan, but the two next (3<sup>c-d</sup>) to Agni <sup>a</sup>; even the third (3<sup>e</sup>) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also <sup>b</sup> (addressed to him).

द्वावपियाव् r<sup>5</sup>r<sup>7</sup>, द्वावपियाव् sk, द्वावपियाव् b, द्वी लापियाव् r, द्वी लापिया-  
hd.—यौष्णचिन्मस्याव्यः परास्यु या: hm<sup>1</sup>r, पौष्ण यौष्णसस्याः परस्त्रियः b, पौष्ण  
पौष्णसस्या परपस्त्रियः f, पौष्णः पौष्णसस्यापरस्त्रियः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The Sarvānukramaṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni.      <sup>b</sup> The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsah*: 11–13), Soma is praised indirectly (*parokṣa*).

तृग्विका hr, तुग्वि d, तु तवेका b, तु तस्विका r<sup>5</sup>r<sup>7</sup>, स्वेका skr<sup>2</sup>.

10. But the next (stanza), 'Rich in milk' (*payasvati*: 14)<sup>a</sup>, has the waters for its deities or is a benediction. The (next) four<sup>b</sup> (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony<sup>c</sup>.

अद्वेषता० hm<sup>1</sup>r, अद्वेषत्या० bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—०वादो वा hm<sup>1</sup>r, ०वाहः b, ०वादः fk.—मृत्योरन्ते m<sup>1</sup>, मृत्योरत्ये hd, मृत्योरन्ते r, मृत्योः चातौ b, मृत्यो शांगी f.—ङृप्राप्ति m<sup>1</sup>r, ङृप्राप्ति hd, ङृप्राप्ति br<sup>6</sup>, लिःमंसु f.—The end of the *varga* is here marked by २ in bfr, not in hm<sup>1</sup>.

<sup>a</sup> The correct pratīka is *payasvatih*.      <sup>b</sup> Cp. Sarvānukramanī : *catasro martyudevatāḥ*; AGS. iv. 6. 10.      <sup>c</sup> Cp. below, vii. 15 : *antyakarmāṇī*.

### 3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imam jivebhyaḥ*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)<sup>a</sup>.

आशास्ते m<sup>1</sup>fk, आशास्ते br.—इमे व्योग् r, इमो व्यो b, इमे यो m<sup>1</sup>, इमो तयो (वीवन्) f.—आशास्ते m<sup>1</sup>kr, ०स्ते f, आशास्ताक् b.—तेभः परिधिकर्मणि br, सूक्तेभः परिकर्मणि fk m<sup>1</sup>.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> RV. x. 18. 4 : *imam jivebhyaḥ paridhiṁ dadhāmi*; cp. Sāyana; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātr; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*afijana*)<sup>a</sup>.

तथैवाज्ञनकर्मणि B, तथा परिधिकर्मणि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *afijana*.—This śloka is wanting in m<sup>1</sup>.

<sup>a</sup> Cp. RV. x. 18. 7 : *imā nārīr .. ḫaṅjanena sarpiṣā sam viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud īrṣva nāri*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)<sup>a</sup>. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्न्युरोहति  $m^1$ , मृतं पत्न्युरोहति  $hd$ , मृतपत्नी तु रोहती  $r$ , मृतं पत्नी तु रोहति  $fk$ , मृतं पत्नीं तु रेहतीं  $b$ , मृतमन्वाद्धरोहति  $r^1r^4r^6$ .—निगदा  $m^1$ , निगदा  $hd^3$ , निगदात्  $bfk$ , निगदा  $r^1r^4r^6$ .

\* Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of *b*: *mṛtam patnīm tu rohatim*, as giving a better construction: ‘with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man’; cp. *Rgvidhāna* iii. 8. 4: *devaro 'nvārurukṣantim ud īśveti nivartayet*; and with *rohatim* cp. below, vii. 130: *sūryām ārohatim patim*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband)<sup>a</sup>

This śloka is not found in A, but in B and  $m^1$  only.

\* That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, Recht und Sitte, in Bühler and Kielhorn’s Encyclopaedia of Indo-Aryan Research, vol. ii, part 8, p. 67 ff.; cp. also Lanman, Sanskrit Reader, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) ‘The bow’ (*dhanuh*: x. 18. 9)<sup>a</sup> for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and  $m^1$  only.—The second line follows the reading of B; the reading of *Am<sup>1</sup>* is:

शास्त्रर्थं च अपवस्थां धगुरिलुभरामृचम् । (जपद्वा  $r^1r^3r^4r^6$ , अपद्वा  $b$ ).

I have preferred the former, as it follows the text of the RV. (धगुर्हसादाददानो मृतस्य) and as अपस्थां in A seems to make no sense.—यथादेताः (= तुच्छः) B, यथादेते (= तुच्छः) *Am<sup>1</sup>*: cp. next śloka.—इमश्चाणे चाश्चकर्मणि B, इमश्चनिष्वच्यकर्म सु *Am<sup>1</sup>* (अष्टव्य  $hd^1$ , अष्टव्य  $r^1r^3r^4r^6$ ).—The end of the *varga* is here marked by ३ in *bfk*, not in *hd*.

\* Cp. AGS. iv. 2. 20.

#### 4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9)<sup>a</sup> to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned<sup>b</sup>, one should state the deity from the ceremony.

तृचस्तास्य r, तृचस्तादौ b<sub>fk</sub>, दृचस्तास्य Am<sup>1</sup>.—देवतां मृत्युर् r, देवता मृत्युर् hdm<sup>1</sup>, देवता मृत्युम् b, देवता मृत्युव् f<sub>fk</sub>.

<sup>a</sup> I have preferred the reading *trcasya* to *drcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramaṇī states RV. x. 18. 7-13 to be *pitrmedhāḥ*. <sup>b</sup> Cp. note <sup>a</sup> on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)<sup>a</sup>.

Now as to the following four (stanzas : x. 18. 10-13) here, 'Approach' (*upa sarpa* : 10) is addressed to the Earth.

प्रापापतिरसंबन्धे hm<sup>1</sup>rb<sub>fk</sub>, प्रापापतिरिदं अग्नी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī on the last stanza of RV. x. 18 : *antyā . . prājāpatyā vā sāgniruktā*; on which Śadguruśiṣya remarks : *sā cagniruktā : aprakāśadevatābhidhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones<sup>a</sup> of the departed. Now with the last (stanza) 'In the future' (*praticine* : x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'<sup>b</sup>.

18<sup>cd</sup> follows the reading of Am<sup>1</sup> (‘हानि अप० r, हान्यप० hdm<sup>1</sup>). The reading of B is :

प्रतीचीन ऋचं लेतामपवृत्योत्तराम् तत् । (‘आतराम् b<sub>fk</sub>).

19. अहसु Am<sup>1</sup>, अहसु fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अहस्य b.—दध्युर् m<sup>1</sup>, दध्युर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दध्युर् hdrbfk (RV. x. 18. 14: प्रतीचीनि मामहनि . . दध्युः).—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्ते f, अथाशास्ते Am<sup>1</sup>.—त्यागिष्ठः r, त्यागिष्ठः b, त्यागिष्ठः f, समागिष्ठः hdm<sup>1</sup>r<sup>3</sup>.—मां r f (RV.), मा m<sup>1</sup>bk.—प्रयतः fkr<sup>2</sup>, प्रयतः b, द्रयतः r, प्रेतः m<sup>1</sup>.—समजीवयन् bfr, अत् k.—19<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. AGS. iv. 5. 7. <sup>b</sup> This is an attempt to interpret the obscure last stanza of RV. x. 18 : *pratīcīnē mām ahani īsvāḥ parṇam tvaṄ dadhuḥ*, &c. If the reading of A is taken by itself, it probably means : 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhwam*: x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza: 1<sup>st</sup>) is, however, addressed to Agni-Soma<sup>a</sup>.

रतीदं तु A, रतीयं तु m<sup>1</sup>, रदं सूतं B.—प्रथमायाम् Am<sup>1</sup>, प्रथमायाम् B.—The end of the *varga* is here marked by 8 in hbfk, not in d.

\* Cp. Sarvānukramaṇī: *āpam gavyam vā .. agnīsonīyo dvīliyo 'rdharcāḥ*.

### 5. Deities of RV. x. 19–27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods<sup>a</sup> are incidentally mentioned (2). Now the hymn which contains a line of ten syllables<sup>b</sup> (x. 20. 1) is described as intended to avert evil (and) as connected with mind<sup>c</sup> (*mānasa*).

सूक्ष्मसूचते Am<sup>1</sup>, सूक्ष्मसूचरम् B.

\* 'Both the gods' (*ubhau devau*) is rather vague: the two mentioned in the second stanza are Indra and Agni. The Sarvānukramaṇī makes no reference to the deities of RV. x. 19. 2 and 6.      b Meyer, Rgvidhāna, p. xxviii, thinks this line is here regarded as a whole hymn.      c This hymn begins with a single verse instead of a stanza: *bhadram no api vātaya manah*. The Sarvānukramaṇī remarks: *ādyā ekapadā, pāda eva vā sāntyarthah*. On this pāda cp. Oldenberg, Prolegomena, p. 511. 21<sup>e</sup> = Rgvidhāna iii. 8. 6<sup>a</sup>; cp. the whole śloka there:

*datākṣaram tu sāntyartham bhadram na iti saṃsmaret;  
nityam japec chucir bhūtvā: mānasam vindate sukhām.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuḥā*: x. 22–24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam*: x. 24. 4–6) addressed to the Aśvins.

ऐश्वाशाम् Am<sup>1</sup>b, ऐश्वाम् f<sup>1</sup>, ऐश्वाम् r.

23. 'Happy' (*bhadram*: x. 25) is addressed to Soma; 'Forth indeed' (*pra hi*: x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat*: x. 27–29) are addressed to Indra: with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

पराक्षम् hm<sup>1</sup>bfk, पराक्षमः r.—मतः सम् hm<sup>1</sup>rb, मतः स r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मतेन f, मतेन k.

24. how he moves among beings, how he rains and protects<sup>a</sup> is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* : x. 27. 7-14)<sup>b</sup>.

पाति Am<sup>1</sup>, वाति B.—०स्मिन्नष्टाभिर् B, ०स्मिन्नर्धचे तु Am<sup>1</sup>.—०भूर्विति Am<sup>1</sup>, ०भूरिति B.

<sup>a</sup> Cp. above, iv. 34: *parās tu kathayanty agniṇi yathā varṣati pāti ca.* <sup>b</sup> The details regarding x. 27 given in this and the following ślokas (24-29) are altogether passed over in the Sarvānukramanī. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramanī.

25. (The stanza) 'Seven' (*sapta* : x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fatted ram' (*pīvānam meṣam* : 17) adores Agni, Indra and Soma:

मदत सौति hdbfk, मदतः सौति १.—सौति वज्रम् A, पर्जन्यं सौत्यू० B.—The end of the *varga* is here marked by ४ in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so : 17<sup>ab</sup>), while its second one (adores) Parjanya with Vāyu (17<sup>cd</sup>). 'Crying aloud' (*vi kroṣanīsah* : 18) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am<sup>1</sup>.—सूर्येष तु Am<sup>1</sup>, सूर्यमर्षति B.

27. 'These two of mine' (*etau me* : x. 27. 20) and 'This which' (*ayam yah* : 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe* : 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām* : 23) the three

27<sup>ab</sup> follows the reading of hm<sup>1</sup>rbfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is:

एता उभौ स्तेताविति सूर्येते वज्रमुत्तरा ।

वैद्वं bfr, वैद्वं १, (धर्म)वैद्वं॒ hd, वैद्वं॒ r<sup>3</sup>, वैद्वं॒ m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada* : x. 27. 23<sup>d</sup>) both Sun and Wind are praised together.

अर्थे hm<sup>1</sup>r, अर्थे bfk.—सूर्येते च पदे १, सूर्यते च पदे bfk, पदे संसूर्यते hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा hm<sup>1</sup>rb, सूर्यस्तु एव वा fsk.—विश्वो ह्यस्तु Am<sup>1</sup>, विश्वो ह्यत्वं bsk, विश्वो ह्यत्वं r.—संवाद् ऋषेः hm<sup>1</sup>r, संवादमृषे f, संवादो मृषे k, संवादं मृषे: b.

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's <sup>a</sup>.

B The daughter-in-law of Indra <sup>b</sup>, seeing the gods had come, but Śakra had not come

30<sup>ab</sup> follows the reading of B; the reading of Am<sup>1</sup> is:

युग्मा एव तु शक्त्य अयुग्मा एव तु लृषेः । (ऋग्सायुः hdm<sup>1</sup>).

सुषेद्रस्याऽm<sup>1</sup>r, सुषेद्रस्याऽf, सुपेद्रस्याऽb (इद्रस्य कृषा S).—०गतान्देवाऽr, ०गतान्देवा m<sup>1</sup>, ०गतां देवी b, ०गता देवा f.—30<sup>cd</sup>-32 are found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ꝑ in bsk, not in m<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramanī : *indrasya yujāḥ, siṣṭā r̥ṣeḥ*; Āśānukramanī x. 12 : *indro yujāṁ r̥cām... siṣṭānāṁ vasukrah*. <sup>b</sup> Cp. Āśānukramanī x. 11 : *indrasnūṣā vasukrasya patni*; Sarvānukramanī : *indrasya snuṣā*.

#### 7. Deities of RV. x. 30-33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)<sup>a</sup> (saying) : 'My father-in-law has not come; should he come, he would eat grain and would drink Soma<sup>b</sup>'

थज्ञं m<sup>1</sup>bsk, यज्ञे r.

<sup>a</sup> Cp. Sarvānukramanī : *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30<sup>c</sup> and 31<sup>a</sup>, both found in B only. <sup>b</sup> Cp. RV. x. 28. 1 : *mama .. śrāsturo nā jagāma : jakṣiyād dhānā uta somāṇ papiyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud : 'He bellowing loud' (*sa roruvat* : x. 28. 2).

चणादेत्य m<sup>1</sup>b, चणादेत्य k, चणादेत्य f, चणादेत्य r.—वेदामुत्तरस्याम् m<sup>1</sup>r, वेदामुत्तरस्याम् f, वेदामुत्तरस्याम् b.

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra* : x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apām napāt*) with the third and the fourth (stanza).

गृतीयथा hm<sup>1</sup>r, गृतीयेया b, गृतीयेणां fk.—चतुर्षी hm<sup>1</sup>rbf, चतुर्षी k.—सुती hm<sup>1</sup>r<sup>3</sup>B, सुतिः r.

34. Now (the hymn) which (begins) 'Hither' (*ā*: x. 31) is addressed to the All-gods; the one next to that, 'Forth' (*pra*: x. 32), is addressed to Indra. One (stanza) 'Onward me' (*pra mā*: x. 33. 1) is addressed to the All-gods; the following couplet 'Together me' (*sam mā*: 2, 3) is addressed to Indra.

एति hm<sup>1</sup>f, एतो b, एदो k, प्रति r.—वैश्वदेवं तु Am<sup>1</sup>, वैश्वदेवं तत् B.—उत्तरम् Am<sup>1</sup>, उत्तरम् B.—सं भेदेन्द्रो hm<sup>1</sup>rbfk, तस्मास्वेन्द्रो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सृचः m<sup>1</sup>rbfk, शृचः hr<sup>3</sup>.

35. The following two (stanzas) adore Kuruśravāṇa Trāsadasyava (x. 33. 4, 5)<sup>a</sup>. On the death of king Mitrātithi, the seer with the following

अर्जन्तः b, अर्चन्तः r<sup>2</sup>r<sup>5</sup>, अर्चन्ता fk, अर्चन्ति Am<sup>1</sup>.—परे दे hm<sup>1</sup>rbfk, परा: घट् r<sup>1</sup>, r<sup>4</sup>, r<sup>6</sup>.—चासदस्यवम् hm<sup>1</sup>, चासदस्यव bfk.—तत्पातम् hm<sup>1</sup>b, तत्पातम् fk, तं जपातम् r. —The end of the *varga* is here marked by ० in bfk, not in hdm<sup>1</sup>.

\* Cp. Sarvānukramaṇī: दे कुष्ठमवस्था चासदस्यवस्था दानसुतिः ।

### 8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four<sup>a</sup> (stanzas beginning) 'Of whom' (*yasya*: x. 33. 6-9) consoled his (Mitrātithi's) grandson Upamaśravas<sup>b</sup>. The hymn which (begins) 'The lively' (*prāvepāḥ*: x. 34) is called the praise of Dice.

प्राविपा इति bskr, प्राविपा भेति hdm<sup>1</sup>. The Sarvānukramaṇī has the former pratīka.

\* Another instance of *caturbhīḥ*=*catasrbhīḥ*.      <sup>b</sup> *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napān mitrātither* ihi. See also Sarvānukramaṇī: *mṛte mitrātithau rājñi . . . rṣir upamaśravasam putram asya (kuruśravaṇasya) vyāsokayat.*

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth<sup>a</sup> praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice<sup>b</sup>. Two (hymns

beginning) ‘They are awake’ (*abudhram*: x. 35, 36) are addressed to the All-gods.

अवादात् hdm<sup>1</sup>s, तवादात् bfkr<sup>2</sup>r<sup>5</sup>s.—37<sup>a</sup> in Sāyaṇa reads: अव द्वादशान्सौति.—नवम्यादा च hm<sup>1</sup>rss, चाया थ B.—चागुशासति hm<sup>1</sup>r, चागुशासि s.—37<sup>cd</sup> (चयोदशी &c.) is found in hdm<sup>1</sup>rss only, not in bfkr<sup>2</sup>r<sup>5</sup>.—असंसु शेषा निन्दनि bdm<sup>1</sup>, असंसु शेषानिन्दनि r, असासु शे० r<sup>5</sup>, असंसु शेषानिन्दत्य० f, असंसुत शेषां निन्दत्य० b.

<sup>a</sup> The first four pādas of 37 are quoted by Saḍguruśīya, while the fifth is expanded by him as follows: शिराभिर नवभिः त्व अक्षां कितावां चावा निन्दयान्ते. Sāyaṇa also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. xi.

<sup>b</sup> The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṛṣiprāṭamā cākṣakitavanindā ca.*

B 38. Some consider the praise at the end (*para*), ‘Of the great Agni’ (*maho agneḥ*: x. 36. 12–14), to be addressed to Savitṛ; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. ‘Obeisance’ (*namah*: x. 37) is addressed to Sūrya, ‘In this’ (*asmin*: x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)<sup>a</sup>.

सौर्यमिद्दम् m<sup>1</sup>kr, सौर्यमिद्दम् bhd, सौर्यमिद्दम् f.—षष्ठा तु थाः सूताः m<sup>1</sup>r, षष्ठा तु था सूताः hd, षष्ठां तु संसूता b, षष्ठां तु संसूतः kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, षष्ठां तु संसूत f.—निपातिनीकाः hdr, निपातिनी ताः: m<sup>1</sup>, निपातिनकाः B.—सूताने B, सूतान्वये Am<sup>1</sup>.—वैश्वदेवो B, वैश्वदेवो Am<sup>1</sup>. The form वैश्वदेव, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूतान्वये.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) ‘Which’ (*yah*: x. 39–41), and there are (three) addressed to Indra (beginning) ‘As the archer far’ (*asteva su*

*pra- : x. 42-44), but in a hemistich (11<sup>ab</sup>) of the last stanza of the Indra hymns (42-44)<sup>a</sup> Brhaspati<sup>b</sup> is praised.*

त्रीणि एष्ट्रां० r, त्रीष्ट्रिक्षां० hdbfk.—०त्तमायासु स्तोऽर्धचं॒ r, ०त्तमायासु स्तो॒ र्धचं॒॑ k, ०त्तमायासु॒ स्तो॒र्धचं॒॑ fr<sup>5</sup> (याः॑ r<sup>5</sup>), ०त्तमायासु॒ स्तो॒र्धचं॒॑ b, ०त्तमायासु॒र्धचं॒॑त्॒ तु॒ Am<sup>1</sup> (त्वर्धं॒॑ hdm<sup>1</sup>).—40<sup>cd</sup> and 41 in m<sup>1</sup> come after 48 (at the end of the story of Ghosā).—The end of the *varga* is here marked by □ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in the last stanza of each of these three hymns, that stanza being a refrain.

<sup>b</sup> The Sarvānukramaṇī does not mention Brhaspati in the refrain of RV. x. 42-44.

#### 9. Deities of RV. x. 45, 46. Story of Ghosā.

B 41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12<sup>cd</sup>) Heaven and Earth (12<sup>c</sup>) and the All-gods : 12<sup>d</sup>) are praised in the respective verses (*pacchah*)<sup>a</sup>.

०त्तमेन तु॑ B, ०त्तमा तु॑ या Am<sup>1</sup>.—पक्षो॑ Bhm<sup>1</sup> r<sup>3</sup>, पक्षां० r.

<sup>a</sup> The Sarvānukramaṇī makes no mention of this hemistich.

B 42. <sup>a</sup> Ghosā, daughter of Kaksīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्ठि॑ fm<sup>1</sup>, षष्ठिं॑ bkrn.—42-48 are not found in A, but in B and m<sup>1</sup> only.

<sup>b</sup> The following story (42-47) is quoted in the Nītimañjari on RV. i. 117. 7.—The author here goes back to the Asvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां॑ fm<sup>1</sup> bn, महतीं चिन्ता॑ r, महीं चिंता॑ k.—प्रपदे ह॑ m<sup>1</sup> rn(g), प्रपदे ह॑ b, प्रपदो ह॑ fk, प्रपदाह॑ n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथेतौ॑ m<sup>1</sup> rn(g), यथेतौ॑ fk, यथाक्षौ॑ b, यथेतौ॑ n.—मामकसात्॑ m<sup>1</sup> bfkrn(g), मामकौ॑ तात्॑ n.—आराध्यावाप॑ r, आराध्यावाय॑ b, आराध्यावप॑ fk, आराध्यवय॑ m<sup>1</sup>, आराध्यवास॑ n, आराध्य प्राप॑ n(g).—०भूतहने॑ fkr, ०भूतहते॑ m<sup>1</sup> br<sup>5</sup>.—विषम॑ m<sup>1</sup> fkr, विषम॑ r<sup>5</sup>, विषम॑ b.—44<sup>cd</sup> (आयुरा० &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised<sup>a</sup> by me.'

रूपवत्तां च rn, रूपवत्तां च b, रूपता विव f, रूपता विव m<sup>1</sup>k.—प्रादुः MSS. and r, सिद्धाः n.—ये सोष्यते bfk n, यो सोष्यते m<sup>1</sup>, ये: सोष्यते r.—मयाश्चिनी bfrn(g), ममाश्चिनी kn.—The end of the *varga* is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stosyete* or *yais tosyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tus*, I feel no doubt that *stosyete* is the form intended (cp. 46: *stutau* .. *aśvinau* .. *pritau*).

#### 10. Story of Ghosā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari-*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यो वां परि m<sup>1</sup>n, सूक्ताते द्वे यो वां परि fk, सूक्तानि चीणि घोषा :, सूक्तानि चीणि योधा b.—भगान्तरम् m<sup>1</sup>bfkrn(g), भगान्तरे n.

47. विजरागोगां rn(g), विजरांरोगा k, विजरारोगा bf, विजरारोगां m<sup>1</sup>, विज-रारोग<sup>o</sup> n.—सुभगां m<sup>1</sup>rn, सुभगाश्च fk, सुभगाश्च b.—सुहस्तयं च सुतं rn, सुहस्तयश्च सुतं f, सुहस्तयं स्त्रसुतं m<sup>1</sup>, सुहस्तयसुतं b.—सुनिम् m<sup>1</sup>bfkr, सुनेः n, सनो: r<sup>5</sup>n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyaṁ*)<sup>a</sup> gave to Ghosā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājurah*: x. 39. 3).

ददतुख्त् m<sup>1</sup>bfk, ददतुख्तौ r.—यज्ञासविति m<sup>1</sup>br, यज्ञासविति f, ये जासविति kr<sup>2</sup>.—कीर्तते m<sup>1</sup>bfk, कीर्तिते r.—काशीवती r, काशीवता fk, काशीवता m<sup>1</sup>b.—ज तस्यामाङ्गुरो नया f, जे तस्यामाङ्गुरो नया m<sup>1</sup>, ज तस्यां माङ्गुरो नया kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, ज तस्या-माङ्गुरो मया b, तथा ददतुरोजसा : this reading must be a conjecture of Mitra's; for according to his note (p. 197, note <sup>b</sup>) his A MSS. (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) do not contain the passage, and his three B MSS. (r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>) have the reading ज तस्यां माङ्गुरोऽनया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

<sup>a</sup> This is probably meant to express that the Aśvins granted Ghosā's prayer at once

49. There was an Asurī, daughter of Prajāpati, Vīkuṇṭhā by name. She, desiring a son like Indra, performed very severe austerities <sup>a</sup>.

सेषम्नी  $hm^1fk$ , सेष्ठती  $r$  (इष्टनी S).—सुमहत्तपः  $hm^1rk$ , सुमहत्तमः  $f$ , सुमहत्तपः  $b$ .—The end of the *varga* is here marked by १० in *f* only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

<sup>a</sup> Cp. Sarvānukramaṇī: *vīkuṇṭhā nāmāsuri īndratulyaṇ putram ičānti mahat tapas tepe.*

### 11. Story of Indra Vaikunṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her <sup>a</sup>, as he wished to slay the Daityas and Dānavas.

कामांज्ञेभे  $f$ , कामाज्ञेभे  $k$ , कामाज्ञेभे  $m^1$ , कामां ज्ञेभे  $hd$ , कामा ज्ञेभे  $b$ , कामं ज्ञेभे  $r^1r^4r^6$ .—विविधाण् वराण्  $m^1bfk$ , सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां  $hdm^1rb$ , तस्याण्  $fk$ (S).

<sup>a</sup> Cp. Sarvānukramaṇī: *tasyāḥ svayam ērendrah putro jajñe.*

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties <sup>a</sup> and seven groups of seven.

एकदा दानवैः  $hdfk$ , एकदानवैः  $m^1$ , एकस्य दानवैः  $br^1r^4r^6$ : the reading of *hdfk* is the more probable, because the one दा would easily drop out before the other (as in  $m^1$ ), and to write एकस्य would be an obvious way of replacing the lacking syllable.—समसञ्चयतः  $b$ , समसञ्चयते  $fk$ , समसञ्चयत  $r$ , समसञ्चयति  $hdm^1$ .—तेषां  $hm^1r$ , तेषां  $bfk$ .—सप्त-काण् B, सप्तधा  $Am^1$ .

<sup>a</sup> With *jaghāna tegām navatir nava*, cp. RV. i. 84. 13: *jaghāna navatir nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxii, p. 389). Op. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्वा r, मित्वा hdm<sup>1</sup> b, जित्वा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—स्वबाहू० hm<sup>1</sup> r, स्वबाहू० bfk.—हैम-रीथायसी॒ Bm<sup>1</sup>, हैमवत्वायसी॒ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, हैमश्चायसी॒ hd.—हत्वा hdrvsk, हित्वा b.—पृथिव्यादिव्यव० hdm<sup>1</sup> bfk, पृथिव्यादिव्यव० r. Mr. A. B. Keith suggests the very neat correction पृथिव्यां दिव्यव० (i.e. diviava<sup>0</sup>) owing to पृथिव्यां and दिवि in 53. I have, however, retained the reading given in the text, because no MS. has an anusvāra, because अवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा in यथास्थान॑ is well explained by the आदि in पृथिव्यादिं.—52<sup>ed</sup> is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. On earth he exterminated both the Kālakeyas and the race of Puloma, the archers, and in heaven the notorious (*tān*) offspring of Prahlāda.

ब्रुत्सादयामास॒ hdm<sup>1</sup>, ब्रुक्षा॒ r, ब्रुत्सादयत्सर्वान्॒ b, ब्रुष्टादयन्सर्वान्॒ r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ब्रुदयन्॒ सर्वान्॒ fkr.—प्रल्लाद०॒ fkr, प्रल्लाद०॒ m<sup>1</sup> b, प्रल्लाद०॒ hd.—दिवि Am<sup>1</sup>, अपि॒ r, अष्टि॒ b; fk omit two syllables in the last pāda: प्रल्लादतत्त्वयि॒.—This śloka in B comes after 55, but it is evidently in the right place here. Owing to this transposition the end of the *varga* is marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm<sup>1</sup>.

### 12. Story of Indra Vaikuntha (continued).

54. Having obtained sovereignty among the Daityas (and) puffed up with pride by reason of his might, he began to harass the gods, being infatuated by the craft of the Asuras.

राज्ञं प्राप्य॒ hm<sup>1</sup> fk, राज्ञं प्राप॒ r, राथिष्य॒ b.—This and the following śloka are omitted in r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.

55. Now while they were being harassed by that same Asura of unlimited power, they fled for succour to Saptagu, most excellent of seers, in order that (the latter) should admonish him (Indra)<sup>a</sup>.

बाध्मानासु॒ hdm<sup>1</sup>, बाध्मानासु॒ b, बध्मानासु॒ r, बधिमानासु॒ f, वेधिमानासु॒ k.—तेनापि॒ bfkr, ते॒ सर्व॒ m<sup>1</sup>, ते॒ सार्थम्॒ hd.—तत्प्रबोधाय॒ r, तत्प्रबोधाय॒ b, तत्प्रबोधाय॒ fk, तत्प्रबोधाय॒ hdm<sup>1</sup>.

<sup>a</sup> Cp. sa buddhvā ca ātmānam in 57.

56. Now the seer called Saptagu was a dear friend of his, and (so) he praised him with the (hymn), 'We have grasped' (*jagrībhma*: x. 47)<sup>a</sup>, as he took him by the hand.

स उग्रम्॒ hm<sup>1</sup> r, स॒ एग्रम्॒ bk, स॒ एतम्॒ f.

<sup>a</sup> Cp. Sarvānukramanī: *jagrībhma . . suplagur vaikunṭham indram tuṣṭāva.*

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three <sup>a</sup> (hymns) 'I was' (*aham bhuvam* : x. 48-50);

ततः स hm<sup>1</sup>r<sup>b</sup>, ततस्य fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—युज्ञा r, युज्ञा fk, युधा hdm<sup>1</sup>, युता b.—युष्टावाह्न्  
hm<sup>1</sup>bf, युष्टाव चाह्न् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, युष्टाव चाह्न् k.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. x. 47: *sa saptagustutisamṝhyṣṭā ātmānam uttarais tribhis tuṣṭāva.*

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma <sup>a</sup>—

यथाकरोत्स Am<sup>1</sup>, यथाकरोत्स br, यथाकरोत्स fk.—यासं hdm<sup>1</sup>fr, यसं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यश्  
k.—सोमपतिं hm<sup>1</sup>r, सोमपतिर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो उपति (युष) fk, सोमपतिं r<sup>5</sup>.—  
The end of the *varga* is here marked by १२ in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> There seems to be no distinct reference to any such myth in these three hymns.

### 13. Story of Indra Vaikuntha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasishtha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattrā*) on the Sarasvatī and others <sup>a</sup>—

विदेहो hm<sup>1</sup>, विदेहं r<sup>3</sup>, विदेहो bskr.—रथे स Am<sup>1</sup>, रथे स bskr.—सारस्वतादिभिः  
hm<sup>1</sup>rfk, सास्तो दितिः b.

<sup>a</sup> This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasishtha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe*: x. 50. 1) his own imperishable might.

शक्तिमत्तां r, शक्तिमत्तां b, शक्तिमत्ता m<sup>1</sup>fk.—०प्यपाक्रियाम् b, ०प्यपाक्रिया f, ०प्यप-  
क्रिया m<sup>1</sup>, ०परक्रियाम् r.—युषु सर्वेषु Am<sup>1</sup>, विष्णुलोकेषु fkr, विष्णुलोके b.—आद्यनो  
Am<sup>1</sup>, आद्यनो (वा<sup>o</sup>) B.—बीर्यमच्छयम् hm<sup>1</sup>r<sup>3</sup>, ०वाप्यमच्छयम् f, ०वाप्यमच्छयम् b, ०वाप्यम-  
स्यम् r.

61. <sup>a</sup> When the brothers <sup>b</sup> Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāva<sup>a</sup>, and Agni Sahasṛṣṭa<sup>c</sup> had been shattered by the Vaṣṭ call,

भातुवर्गी b, भातुवर्गो hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, भातुवर्गे (cp. v. r. vii. 116: वर्गः and वापि) fk, भातुवर्ग n, अपौ च rp, अपौ तु r<sup>5</sup>r<sup>7</sup> (भातुषु S).—सहःसुते b, स सुते p, सह सुते fk, सह सुते hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, सहस्र सुते r<sup>5</sup>, सहस्रः सुते r, अस्मितेयुते n.

<sup>a</sup> The following passage (61-81<sup>ab</sup>), as quoted by an old MS. (p) of Śadguruśīya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nitimañjari on RV. x. 51. 8. Cp. Sāyanā's introduction to RV. x. 51 (with var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 16). <sup>b</sup> My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣv agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣṭakāreṇa vṛkṇesu bhrātṛṣu*), not a single letter is wanting. <sup>c</sup> Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasṛṣṭa (shortened for the sake of metre to the compound form *Sahasṛṣṭa*). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agnih pāvakāḥ, sahasrāt sutayor vāgnyor gr̥hapati-yaviṣṭhayor vāgnyatarāḥ*; according to Śadguruśīya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonāmnāḥ putrau*.

62. Agni Saucīka departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters <sup>a</sup>, (and) the trees.

अपशक्ताम् Bn, अनिष्टक्ताम् Am<sup>1</sup>.—देवेभः B, सौचीको Am<sup>1</sup>.—सौचीकोऽपित् BS, मध्याद्पित् Am<sup>1</sup>p.

<sup>a</sup> Cp. Sarvānukramaṇī: *saucīko 'gnir apah pravītya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

प्री MSS., उपरान् n.—वेष्टत br, वेष्टत hdm<sup>1</sup>, वेष्टत f, वेष्टत p.—देवा हस्ता-मुराण् hdfrn, हस्ता सर्वाम्भुराण् b.—युधि hrmlp, मुधि fbn.—The end of the *varga* is here marked by १३ in hm<sup>1</sup>, after the preceding line in b, not at all in dsk

#### 14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa<sup>a</sup> espied him from afar. Both of them, taking him with them, went to the gods.

वर्षणशान्वपश्चताम् hm<sup>1</sup>rf, वर्षणसैव पश्चताम् n, (यमे भित्रा)वर्षणी चान्वपश्च-  
ताम् b.—उभविनं Am<sup>1</sup>p, उभौ चैन् bn.

\* On Varuna's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said : 'O Agni, bear our oblations, and accept boons <sup>a</sup> from us ; do thou, O brilliantly shining one, attend upon us ;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

दृष्टा देवास्त्वेन hdp, दृष्टान्तेन m<sup>1</sup>, देवासैनम् bn, देवाः सैन fk.—वरं Am<sup>1</sup>, वराण् np, वरा b, वर् f, (वह)क् k.—चाक्षस्त्र् hm<sup>1</sup>np, चाक्षात्त्र् b, चाक्षान् fk, मत्त्रस् r.—देवयागान् m<sup>1</sup>, देवयानात् f, यानात् b, देवयानां bn.—सुगान्धः fm<sup>1</sup>n, सुगा-  
न्धः b.—The third line of 65 is found in bskm<sup>1</sup>n, but not in hdr.

\* The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduh* is used in 76.

66. Agni then answered them : ' What all ye gods have said to me I will do ; but let the five races enjoy my priesthood '<sup>a</sup>—

०चाथ तानपिर् hrbk, ०च तदपिलान् p.—विश्वे देवा m<sup>1</sup>rbskn, विश्वानरा० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, विश्वे ब्रूत् hdr<sup>3</sup>, विश्वे कूत् p.—यदूच माम् b, यदथ मा fk, यदाथ माम् m<sup>1</sup>, यदात्य माम् r, ०य दातुं मा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यथात् माम् p, यथाक्रमात् hdr<sup>3</sup>, प्रयच्छत् n.—युष्मां तु Am<sup>1</sup>p, युष्मां च B.—हीचं hdm<sup>1</sup>r<sup>3</sup>pB, हीचं r.

\* Cp. RV. x. 53. 5 : *ṛbñca janā mama hotrayi juṣantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)<sup>a</sup>, the son of the Lord of the House <sup>b</sup>, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शालामुखः hdm<sup>1</sup>r<sup>3</sup>bp, शालामुखः fk, शालामुखः r.—The end of the *varga* is here marked by १४ in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, the Āhavaniya fire.

<sup>b</sup> That is, the Gārhapatya fire.

### 15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons <sup>a</sup> ;

B (or) Gandharvas, Fathers, Gods, Asuras, Yakkas (and) Demons <sup>b</sup> :

**मनुषाः पितरो**  $h^1r$ , **मनुषाः पश्चो**  $b\bar{f}k$ .—**घराष्वाः**  $m^1bf$ , (**चतुरा**) **राष्वा-**  
**स्वाः** p.— $68^{ed}$  is found in  $m^1b\bar{f}k$ , but not in  $hd$ , nor is it mentioned in  $r$ .

\* The last two are probably meant to form one group so as to make five altogether.

† This alternative list represents the opinion of ‘some’ quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yakṣas are there omitted: *gandharvāḥ pitarō devāḥ asurāḥ rakṣasāḥ* *sity eke*. (Cp. JRAS., 1894, p. 20.) Here also the last two, Yakṣas and Rākṣasas, are meant to form one group. The two lists in  $68^{ab}$  and  $68^{cd}$  have four classes in common: *pitarāḥ*, *devāḥ*, *gandharvāḥ*, *rakṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska<sup>a</sup> and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Niṣādas as a fifth.

**यास्कोपमन्यविवेतान्**  $hdr$ , **यास्कोयमन्यविवेतान्**  $r^1r^4r^6m^1$ , **यास्कोयंमन्यविवेतान्**  $k$ ,  
**यास्कोपमन्यविवेतान्** p, **यास्कोयमत् चिवेतान्** b.

\* In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note<sup>b</sup>) which is practically the same as that of  $68^{cd}$ ; while what he states to be Aupamanyava’s opinion is that attributed to Śākatāyana in  $69^{cd}$ . The opinion of the AB. iii. 31. 5 is nearly identical with that given in  $68^{ab}$  (the *rakṣasāḥ* being omitted): *devāḥ*, *manuṣyāḥ*, *gandharvāpsarasāḥ*, *sarpāḥ*, *pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūni, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call ‘Hotṛ,’ ‘Adhvaryu,’ ‘Udgātṛ,’ and ‘Brahman.’

**यजमानं** च b, **यजमानः**  $hdm^1r\bar{f}kp$ .—**धर्युस्योऽप्ना०**  $m^1$ , **धर्युस्य उद्गा०**  $fkr^2$ ,  
**धर्युरथो०** b.—**ब्रह्मा चिति०**  $m^1$ , **ब्रह्मणे ताण०** b, **ब्राह्मणे ताण०**  $fkr^2$ .—**वदति०**  $m^1$ , **वदति०**  $tāṇ$ , **वदाति०**  $tāṇ$ , **वदाति०**  $fkr^2$ .— $70^{ed}$ -72 are found in  $b\bar{f}kr^2m^1$ , but not in A.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya<sup>a</sup> Brāhmaṇa<sup>b</sup>—

‘and (continued Agni) whatever other terrestrial creatures (*prthivījātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).

72. ब्राह्मणे चिव b, ब्राह्मणार्दीप m<sup>1</sup>fk<sup>2</sup>.—ए यस्तिथाः b, ए यस्तिथो fk<sup>2</sup>, परयस्तिथाः m<sup>1</sup> (cp. यस्तिथासः in RV. x. 53; 4).—The end of the *varga* is here marked by १५ in bfm<sup>1</sup>, not in k.

<sup>a</sup> See above, 69, note <sup>b</sup>. <sup>b</sup> 67-72<sup>ab</sup> is a parenthetical explanation of *pāñca janāḥ*.

## **16. Story of Agni's flight (continued).**

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice <sup>a</sup>;

अध्वरे अध्वरे  $hm^2$ , अथविरे थरे  $b$ , अध्वरे (only)  $f$ , एवमध्वरे  $kr^2$ .

<sup>a</sup> This and the following sloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पशुः  $hdm^1r^3bfkr^2$ , पथः पशुः r, (सीम) वयः पशुः p.—मद्देवतानि  $m^1n$ , मद्देवता नु  $hdr^3$ , भे देवतानि  $fkr^2$ , मद्देवतानि  $bpr^1r^4r^6$ .—०देवतोऽसु च  $m^1krp$ , ०देवतोऽसु च f, ०देवतोऽसु च b, ०देवतोऽसु हि n, ०देवतसुषः  $hdr^3$ .

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñah*: x. 51. 9<sup>c</sup>); and he (became) Sviṣṭakṛt (offering right sacrifice), to whom the three thousand, three hundred and nine

८५२ इत्येतत्पत्वार्थि  $r^3$ , इत्येतत्पत्वार्थि  $h d r b f k$ , एवं प्रलः<sup>a</sup>: n.—यस्य  $A m^1 r^5$ , तस्य  $b f k r^2$ .—  
 ७५<sup>ab</sup> is found in  $h d r^3 f k r^2 r^5 n$ , but is wanting in  $r^1 r^4 r^6 m^1 p$ .

76. and thirty gods<sup>a</sup> gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

चिव तु  $hm^1r$ , चिव p, चिवास्य bf.—सर्वोनेष  $hm^1r$ , सर्वोनेतान् bfp.—देवैः पुरखूतः  $hm^1r$ , देवैष संख्याः bfkn (३०० f).

<sup>a</sup> Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer,  
pleased in company with his brothers, unweariedly performed the  
office of Hotr (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m<sup>1</sup>, विधूयाङ्गानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm<sup>1</sup>r<sup>3</sup>bk, होचम् fr: होचम् is the word used in RV. x. 51. 4.—दिवामा hdr, विवामा bfk.—The end of the *varga* is here marked by ९६ in m<sup>1</sup>bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54-57.

78. His bone became<sup>a</sup> the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजनं hd, सुगन्धि तेजनं b, सुगन्धं तेजनं (मत् kr<sup>2</sup>) fkr<sup>2</sup>.—खाय hdm<sup>1</sup>p, खायः bfr, प्रायुः kr<sup>2</sup>, कृषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryam eakṣur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā<sup>a</sup> plant; his marrow, sand and gravel;

केशाल्यु hd, केशाल्य bfr.—जवानि च hm<sup>1</sup>rbfk, जवासाथा p.—अन्वाणि hdr, अंचाणि fk, आंचाणि b.—पिवापवका bfp, पिवकास्त्वेद hdm<sup>1</sup>r.—०तश्चर्कराः: hdm<sup>1</sup>bf kr<sup>2</sup>p, ०तश्चर्कराः: r<sup>3</sup>, ०तश्चर्कराः: r.

<sup>a</sup> Between the two readings *caivāpy avakā* (B) and *śaivalāś tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivalā* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*<sup>o</sup>) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great' (mahat: x. 51-53)

विविधा hdm<sup>1</sup>, विविधः fk, विविधं br.

\* Cp. Sarvānukramanī: *agniḥ . . . devaiḥ samavādaḥ uttarais tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (tām su te: x. 54, 55)<sup>a</sup> after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhum dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐद्रे सूते hm<sup>1</sup>r, ऐद्रसूते fkp, ऐं सूते b.—तु तां सु ते bkr, तु तां सु ते f, सुतां सु ते b, सुतां सुते d.—81<sup>cd</sup> and 82<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

\* On the *pratīka tām su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahasute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul <sup>a</sup>.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)<sup>b</sup> there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च hm<sup>1</sup>r, देवस्या b, देवस्यां fk.—द्वितीयर्थमण्ड्युच्चः hdr<sup>3</sup>, द्वितीयर्थमण्ड्युच्चः द्वृच्चः r, द्वितीयर्थणो द्वृच्चः m<sup>1</sup>, द्वितीये गिरिसां सुतिः fkr<sup>2</sup>, द्वितीयेगिरिसां सुतिः b.—The end of the *varga* is here marked by १८ (instead of १७) in bfk, not at all in hd.

\* RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. <sup>b</sup> This pāda (82<sup>d</sup>) in B is identical with 102<sup>d</sup> in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Ahgirases in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मनसस् (cp. 85<sup>b</sup>). र्थमण्ड्युच्च is probably due to मनसस्, by the loss of one च, becoming मनस्, the lacking syllable then being supplied by र्थे, with the consequent change of च to ण.

### 18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers <sup>a</sup> also (and) should be recited (in that sense) by priests (*ārtvija*)<sup>b</sup>. The hymn <sup>c</sup> (beginning) 'Which' (*yat* : x. 58), coming next after that,

प्रथमेक्ष्यो द्वितीयायेऽच्छ्योमदेवता hm<sup>1</sup>rbfk, प्रथमा लैम्यथेन्द्रापी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तत्सोमदेवता hdm<sup>1</sup>rfk, च्योमदेवता b.—83<sup>b</sup> in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> appears as आर्तिज्यामपरं तु यत्, which is practically identical with 83<sup>d</sup>. This indicates that though 83<sup>cd</sup> does not occur in A (but in Bm<sup>1</sup> only) it was known to the copyists of some A MSS.—आर्तिज्यं यत्तद् b, आर्तिज्यं यद् f, आर्तिज्यं च यद् kr<sup>2</sup>, आर्तिज्यं वा यद् m<sup>1</sup>.—उत्तरम् bmfkr<sup>2</sup>.

\* The *pitaraḥ* are invoked in x. 57. 5. <sup>b</sup> Cp. Śāyaṇa's introductory remark on RV. x. 57: *mahāpitṛyajñe 'py etad rtvigbhīr japyam.* <sup>c</sup> Sūktam belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्षुकामस्य  $m^1$ , पक्षुकामस्य  $skr^2$ , यक्षुकामस्य b.—संमोहान्तवृसंज्ञस्य  $skr^2$ , संमा-हांतष्टसंज्ञस्य b, संमोहास्य विसंज्ञस्य  $m^1$ .—शत्रुणाभिहतस्य  $m^1$ , शत्रुणाभिहतस्य b, शत्रुणाभिहतस्य  $skr^2$ .—तु  $bskr^2$ , च  $m^1$ .—This sloka is found in B and  $m^1$  only.

85. Subandhu's life is (here) recalled<sup>a</sup> (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamati, of the race of Ikṣvāku<sup>b</sup>, the Rathaprosthā<sup>c</sup>, cast off<sup>d</sup> (*vṛudasya*) his domestic priests

बीवादूर्जि:  $hm^1r$ , बीवाधूर्जि: b, बीवाधूर्जि: f, बीवाधूर्जि: k.—सुदधोर्वा  $hm^1b$ , सुबन्धोर्वा  $sk$ , सबन्धोर्वा r.—यदि वा  $hm^1rb$ , यदि वा f, पाद वा k.—अगसः सत्त्वः:  $m^1r$ , मगस सत्त्वः:  $hdbfk$  (व  $bsfk$ ).—०त्ताको  $hdbfk$ , ०त्ताकु:  $r^1r^4r^6$ , ०त्ताक्षि  $m^1$  (cp. v. r. 96).—रथप्रोष्टः br, रथप्रोष्टः f, रथप्रोष्टाः  $kr^2$ , रथप्रोष्टाः  $hr^3$ , ०ठाभ d.

\* In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84). <sup>b</sup> Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramanī: *aiksvāko rājāsamātih*. <sup>c</sup> Cp. RV. x. 60. 5: *asānatisu rathaproṣṭheṣu*. <sup>d</sup> This word belongs to 86; cp. Sarvānukramanī: *parohitays tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)<sup>a</sup>. The two crafty priests named Kirāta and Ākulī<sup>b</sup>

द्वैपदा थे  $hd$ , द्वैपदा ने b, द्वैपदान्ये  $m^1$ , द्वैपदान्ये f, द्वैपदान्ये k.—किराताकुली  $bkr$ , किराताकुली f, किरातीं कुली  $hdm^1r^3s$ , कली  $r^1r^4r^6r^5$ .

\* Cp. Sarvānukramanī: *uktā ṛṣayo dvaipade tv atrimandale*. <sup>b</sup> On these two names cp. S.B. i. 1. 4<sup>14</sup> and the Sātyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best<sup>a</sup>. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधन्त  $hm^1r$ , पुरोधन्ती  $sk$ , पुरोधन्तः b.—वरिष्ठी  $hm^1r$ , दसिष्ठी  $sk$ .—गत्ता  $hdt$ , गुत्ता  $sk$ , wanting in b.—गोपायनाभिमि  $hdm^1r$ , गोपायनाभिमि b, गोपायनाभिमि  $sk$ .—None of the MSS. mark the end of the eighteenth *varga*.

\* Cp. Sarvānukramanī: *māyāvinau śreṣṭhatamau matvā purodadhe*; cp. Śādguruśisya, p. 163.

## 19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायावसात् h<sup>m</sup><sup>1</sup>r, मायाच यौसात् b, मायात्यात्यात्यात् f, मायात्यात्यात्यात् k.—  
सुवस्तुत् hdm<sup>1</sup>rfk, वस्तुत् b.—०भिपत्तुः hdrb, भिपत्तुः f, ०भिपत्तु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)<sup>a</sup>, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers<sup>b</sup>,

आसुत् hm<sup>1</sup>rb, आसम् f, आत् k.—आतुष्म m<sup>1</sup>r, आतोष्म hdm<sup>3</sup>r<sup>5</sup>, आतुष्म r<sup>2</sup>,  
आतुष्म b, अभिसुष्म fk.—गतासौ hdm<sup>1</sup>r, भातरि bn, omitted in fk.

\* Cp. Sarvānukramanī: *subandhoḥ prāṇāñ ācikṣipatuḥ*.      <sup>b</sup> 89<sup>ad</sup> and 90<sup>ab</sup> are quoted in the Nitimājari on RV. v. 60. 12.

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) ‘Not’ (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn ‘Which’ (*yat*: x. 58)<sup>a</sup>.

जेपुः hm<sup>1</sup>r, ययुः bfk.—मनश्चावतनं तस्य bfk(S), मनश्चावतनं तस्य r<sup>2</sup>, मनश्चावत-  
यन्नोऽस्य hdm<sup>1</sup>r.—ययुः hm<sup>1</sup>rb, भयुः fk.

\* Cp. Sarvānukramanī: *mā . . . svastyayanam japtvā . . . yat . . . mana-āvartanam jepuḥ*.

A 91. And the following (triplet) which, (beginning) ‘Let be prolonged’ (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)<sup>a</sup>.

मेषजार्थं hd, मेषजार्थं m<sup>1</sup>r (cp. RV. x. 59. 9: मेषजा).—तत् hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, तत् r, प्रेति  
bfk (the pratika of RV. x. 59, because 91<sup>ab</sup> is wanting in these MSS.).

\* Cp. Sarvānukramanī: *pra tāri . . . nirṛter apanodanārthaṁ jepuḥ*.

92. Now the three verses ‘Not at all’ (*mo śu*: x. 59. 4<sup>ab</sup>) are addressed to Soma, the last (4<sup>d</sup>) to Nirṛti<sup>a</sup>: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asunuti.

मो चिति तु hm<sup>1</sup>r, मो चित्यस्ताः bf, मो हितस्ताः k.—नैर्वृती r, निर्वृती hdr<sup>3</sup> bskr<sup>2</sup>.—०नीतिः सुतिः परे h, ०नीतिसुतिः परे d, ०नीति सुतिः परा r, ०नीतेरतः परे bf, ०नीतिरतिः परे k.

\* The statement of the Sarvānukramaṇī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska <sup>a</sup> thinks the last verse (59. 6<sup>d</sup>) is addressed to Anumati.

The end of the *varga* is here marked by १० in bfk (not at all in hdm<sup>1</sup>) thus giving five and a half ślokas to this *varga* (if ११<sup>ab</sup> is included) and leaving five and a half for the next.

\* Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6<sup>d</sup>.

#### 20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar nah*: x. 59. 7) for the alleviation (*sānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8-10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमव्य bkr, मश्य f, सोमस्य hdm<sup>1</sup>.—चक्षि तु चूताः hdr<sup>3</sup>m<sup>1</sup>, इति तु चूता r, रिषः संसुताः b, चक्ष चंसुताः f, चक्ष चंसुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble <sup>a</sup>.

ते hdm<sup>1</sup>r, ते bsk.—त्वच्य hdr, त्वच m<sup>1</sup>, त्विक्ष्म b, (तुष्णिप्रिस्त्रद्) त्विस्त्र f, त्विस्त्र k.

\* Cp. Nirukta iv. 21: *rapo ripram iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas <sup>a</sup> 'Hither' (*ā*: x. 60. 1-4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्ताकुम् *hdr*, एत्ताकुस् *f*, ऐत्ताकु *k*, ऐत्ताकम् *bm<sup>1</sup>*: cp. the various readings above, vii. 85 and v. 14.

<sup>a</sup> Here we have *rghis* *catasrbhiḥ*, but in vi. 41 *rghis* *caturbhiḥ*.

97. And their mother<sup>a</sup> praised the king with. (the stanza) ‘Of Agastya’ (*agastyasya* : x. 60. 6). <sup>b</sup> The king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्येति माता च *hdrbfk*, अगस्त्यस्य स्वसा माता *n*.—सुतः स *bm<sup>1</sup>rs*, सुतः च *fk*, सुतश्च *hd*.—सत्रीदस् *hdr*, ब्रीनुस् *b*, omitted in *fk*, सुप्रीतस् *s*, (सुतोऽसमातिः) संहष्टः *n*.

<sup>a</sup> Cp. Ārsāukramanī x. 24: *svasā agastyasya mātā esām*. <sup>b</sup> The following passage (97<sup>cd</sup>-101) is quoted in Sāyaṇa on RV. x. 60. 7. Parts of it (97-98<sup>ab</sup>, 99<sup>cd</sup>-100<sup>ab</sup>) are also quoted in the Nītimāṣjari on RV. x. 60. 12.

98. As among the Atris<sup>a</sup> they had also praised Agni with a dvipadā hymn (*dvaipada*), Agni, on his part, said to them, ‘Here within the sacrificial barrier’ (*antahparidhi*)<sup>b</sup> is the spirit

सूक्ष्मेनाथः *bfkn*, सूक्ष्मेनाथं *A m<sup>1</sup>*.—द्विपदेन यथाच्छिषु *hm<sup>1</sup>rsfkn(h)s*, एट्टुरुषु *u*, एट्टुरुष *n(m)*, द्विपदं यत्तदन्तिषु *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*, द्विपदं यत्तदन्तिषु *h*.—अधिरथद्वा *hdm<sup>1</sup>*, अधिरथत्रां *r*, अथापिरत्रां *bfs*, अथापिरपि *k*.—एतान् *rs*, एमाल् *m<sup>1</sup>*, चैनान् *b*, चैनास् *fk*, द्वेषान् *hdr<sup>3</sup>*.—परिध्यसुः *s*, पराम्बुः *A<sup>1</sup>r<sup>5</sup>*, परेत्यसु *b*, परेत्यसुन् *skrn*.—The end of the *varga* is here marked by २० in *bfk*, not in *hdm<sup>1</sup>*.

<sup>a</sup> That is, in RV. v. 24. <sup>b</sup> Op. Sāyaṇa on RV. x. 60 and his quotation from the Sātyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 175.

## 21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both).’ Having given (back) his spirit to Subandhu and saying ‘Live,’ the Purifier (*pṛituka*),

सुबन्धोरस्य चेत्ताकोर् *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>*, सुबन्धोरस्य चेत्ताको *fk*, सुबन्धोरस्य चेत्ताकोर् *s*, सुबन्धोरस्य चेत्ताकोर् *hdm<sup>1</sup>*, सुबन्धोरस्य चेत्ताको *r*.—हितार्थिना *hm<sup>1</sup>rs*, हितेरिण *b*, हितेरिणा *fk*.—प्रदायार्थु *hm<sup>1</sup>r<sup>2</sup>s*, °यामु *bk*, °यामु *f*, °यामु *r*, °यामु *n*, °यामु *n(hm)*.—जीविषुका *hm<sup>1</sup>rs*, जीवं त्वका *skn*, जीविष्का *b*.—च *hm<sup>1</sup>r*, तु *bfk*.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā*: x. 60. 7).

विदिवं प्रति hm<sup>1</sup>r, विदिवं पुनः bskn.—इष्टाते hdm<sup>1</sup>r, शेषेण bskr<sup>2</sup>.

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)<sup>a</sup>.

<sup>a</sup> According to the Sarvānukramaṇī, they summoned back his life with stanzas 7-11: *parābhīḥ subandhor jīvitam āhvayā*.

102. And in the (stanza) 'This' (*ayam*: x. 60. 12) they individually (*prithak*) touched him with their hands when he had recovered his spirit<sup>a</sup>.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam*: x. 61-66). In the second (62) there is praise of the Aṅgirases.

लभ्यासुं r, लभ्यासुं f, लभ्यासुं hm<sup>1</sup>b (लभ्यसंज्ञं S).—इत्यसां hm<sup>1</sup>r, इत्युगम्यां bsk.—<sup>a</sup>स्मृश्न् hdrk, <sup>a</sup>स्मृश्न् b.—<sup>a</sup>ज्ञिरसां सुतिः hdrb, गिरिसा सुतिः k, <sup>a</sup>ज्ञिरसा सुतिः f (cp. 82).

<sup>a</sup> Cp. Sarvānukramaṇī: *tam antyayā labdhhasanyānam ásprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra<sup>a</sup>. 'May he now prosper' (*pra nūnam*: x. 62. 8-11)<sup>b</sup> and the rest are a praise of Manu, son of Savarnā (*sāvarṇya*)<sup>c</sup>.

सख्यं चेद्रेण सह कीर्त्यग्न् hdr, दानं च सकां चेद्रेण शाश्वतम् bm<sup>1</sup>, दानं च सखा चैव शाश्वतं f.—सावर्षस्य hm<sup>1</sup>fr (=RV. x. 62. 9), सावर्षस्य bk.—103<sup>ed</sup>-106 are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २१ in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> Op. v. 164. <sup>b</sup> Sāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8: neither comes from the BD. <sup>c</sup> The Sarvānukramaṇī has the metronymic form *sāvarṇi*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇi*. Cp. BD. vii. 1.

## 22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods: (so) he came upon 'Her that well guards' (*strāmāṇam*: x. 63. 10) (and) 'Her that is great' (*mahim u su*)<sup>a</sup>. 'Of Dakṣa' (*dakṣasya*: x. 64. 5) is (in) praise of Aditi.

सौत्यभयादृषिः hm<sup>1</sup>r, सौत्यभयादृषिः bsk (सि० bk).—महीमु तु hm<sup>1</sup>bf, महीमु तु d, महीमु तु r, महीमुषि kr<sup>2</sup>.

\* AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11<sup>5</sup>; quoted in AB. i. 9. 8; ASS. iv. 3 (cp. Sūyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. ‘The goddess of Welfare, indeed’ (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti<sup>a</sup>; ‘Welfare to us’ (*svasti nah*: 15) is (in) praise of the Maruts<sup>b</sup>; for it is stated in the texts of the Adhvaryus<sup>c</sup> (with regard to it) ‘He repeats the stanza addressed to the Maruts.’

पथ्यास्ति b, पथ्यास्ति m<sup>1</sup>fskr, पथ्यास्ति hd.—आधर्यवेषु हि hdm<sup>1</sup>r, आधर्यवे॑षु हि b, आर्यवेष्य हि sk.

\* Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighantuка v. 5.      <sup>b</sup> According to the Sarvānukramaṇi both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse.      <sup>c</sup> This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) ‘The Cow that’ (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; ‘To Mitra’ (*mitrāya*: 5) is addressed to Mitra-Varuna; ‘Bhuju from distress’ (*bhuīyum amhasah*: 12) is addressed to the Aśvins<sup>a</sup>.

मध्मा तु m<sup>1</sup>, मध्मा तु hdrsk, मध्मात् b.

\* None of these details about 65 are given in the Sarvānukramaṇi, where it is simply stated to be *vaisvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*<sup>a</sup> (x. 66. 14, 15).

Then the two (hymns) ‘This’ (*imām*: x. 67, 68) are addressed to Brhaspati; ‘The auspicious’ (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āpri hymn (x. 70).

सौत्या प॒ च r, सौत्या hdm<sup>1</sup>.—वाचं प॒ मध्माम् m<sup>1</sup>r, वाचमध्माम् hd.—This line is found in hdr, not in bsk. I assume from this that it is not in Mitra’s B MSS. either, though he has no note. The line occurs in m<sup>1</sup> also, not here, however, but between 103<sup>ab</sup> and 103<sup>cd</sup>.—चयेमां r, इमां hdm<sup>1</sup>bsk (one syllable short).—मद्रा hm<sup>1</sup>r, चद्रा bskr<sup>2</sup>.—आप्रिष्यः hdm<sup>1</sup>bf, आप्रिष्याः kr<sup>2</sup>, आप्रिष्यः r, (आप्रिष्यमष्ट) अष्टः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *svasti dvycā* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, Vāc is mentioned and Manu might be considered to be alluded to in the words *vasiṣṭhāḥ pitrvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor Vāc occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to Br̥haspati (67) Brahmanaspati (appears) in a hemistich ( $7^{\text{cd}}$ ). In the hymn to the All-gods here (72) Br̥haspati is also praised in a hemistich ( $2^{\text{ab}}$ ): (that is) in the one beginning ‘Brahmanaspati’ (72.  $2^{\text{ab}}$ ) by changing (*vi-kārataḥ*) the characteristic term (*linga-vākyā*)<sup>a</sup>.

These three lines are entirely omitted in *hdr*; *m*<sup>1</sup> omits the second and third pāda; *fk* omit the second pāda. Thus *b* is the only MS. which has the lines complete. ब्रह्मणस्ते b (108<sup>b</sup>).—सिङ्गवाक्यानिकारमः b, सिङ्गवाक्यविकारते *fk*, सिङ्ग वाक्यं विकारते *m*<sup>1</sup>.—The end of the *varga* is here marked by २२ in *bfk*.

<sup>a</sup> That is, in both hemistichs Br̥haspati is praised under the substituted alternative name of Brahmanaspati. 67.  $7^{\text{cd}}$  as well as 72.  $2^{\text{ab}}$  begins with *brahmaṇaspatiḥ*.

### 23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to Brahma, Br̥haspati praised next (*atha*)<sup>a</sup> with a hymn (71)<sup>b</sup>.

अमृतं hdm<sup>1</sup>r, अजरं bsk.

<sup>a</sup> That is, after the one last mentioned, the Āpri hymn, in 107. <sup>b</sup> This śloka is quoted by Śadguruśīya on RV. x. 71 and by Sāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the Veda (as the subject of the hymn).

जीवनार्थं hm<sup>1</sup>r, शार्थं bk, जीवितार्थं f.—प्रायेषाच हि hm<sup>1</sup>r, शासन् b, शासन् f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhih*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed.

स्वतः: hm<sup>1</sup>r, स्वतः k, स्वतम् bf.—यथा भिर्निष्टते hdm<sup>1</sup>r, तथा हि निष्टते· b, तथा हिं निष्टते r<sup>2</sup>, तथा हि निष्टते fk.—चर्मिः b, चरिमः fk, सृग्रिमः r, सृग्रिमः hdm<sup>1</sup>.—न्याभिर् hm<sup>1</sup>rsk, (सूक्ते) नाभिर् b.

112. And how the wise found that (speech) when she was located among the seers<sup>a</sup>, and how they divided her at the sacrifice—all this is here told in the third (stanza : x. 71. 3).

यथेताम् bsk, ये चैताम् hm<sup>1</sup>r, ये चैताम् d.—०न्वविन्दते m<sup>1</sup>r, ०न्वविन्दते bsk, ०न्वविन्दते h, च विन्देत d.—विद्वांसर्पिगतां सतीम् bm<sup>1</sup>, विद्वांसर्पिगता सतीम् r<sup>2</sup>, विद्वांसर्पिगता संती f, विद्वांसर्पिगता संतीम् hdr<sup>3</sup>, विद्वांसर्पिगता शतीम् r.—यथा च व्यतजन् fk, यथा च व्यतजन् b, तथा च व्यतजन् hdm<sup>1</sup>r.—तदशोक्तं m<sup>1</sup>r, तदाशोक्तं bsk, तदशोक्तं h.

<sup>a</sup> Cp. RV. x. 71. 3 : tām anvavindann̄ ṛsiṣu pravisṭām; tām ābhṛtyā vy adadhuk̄ purutrā.

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*viniyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या hm<sup>1</sup>r<sup>3</sup>f, दशम्यां bkr.—त्वचा hm<sup>1</sup>r, त्वचा b, त्वचा fr<sup>2</sup>r<sup>3</sup>.—यज्ञे hm<sup>1</sup>r, यज्ञे f, यज्ञे r, यज्ञे r b.—The end of the *varga* is here marked by २३ in hm<sup>1</sup>bsk, not in d.

#### 24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn : x. 72) Dakṣa<sup>a</sup> is praised and also the eight sons of Aditi<sup>b</sup> : Dhātr̄, Indra, Varuṇa, Mitra, Aṁśa, Sūrya, Aryaman, Bhaga<sup>c</sup>.

तु सूर्यते चोक्ताष्टौ hdm<sup>1</sup>, तु सूर्यते चोक्ता अष्टौ r, तु सूर्यते चास्यक्ताष्टौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तु सूचात्काष्टौ b, तु सूचात्काष्टौ f.—वैवादिते: m<sup>1</sup>r, वैवादिते: fk, वैवादिते: b, वैवादिते: h, चादितये r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मित्रोऽशः सूर्योऽर्थमा hdm<sup>1</sup>r, मित्रः सूर्याश्वांशो र्थं h, मित्रः सूर्यश्वांशो र्थमा f.

<sup>a</sup> The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza : *aditer dakṣo ajāyata, dakṣād v aditiḥ pari*; and is invoked in the fifth : *aditir hy ajaniṣṭa, dakṣa, yā duhitā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described 'as *daivam*'. <sup>b</sup> Cp. stanza 8 : *aṣṭau putrāśo aditer ye jātāḥ*. <sup>c</sup> Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*janiṣṭhāḥ* : x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su* : x. 75) the streams (*sravantyāḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-nataḥ*) in seven groups of seven<sup>a</sup>. 'Hither you' (*ā vah* : x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhrapruṣṭaḥ* : x. 77, 78) are traditionally held to be addressed to the Maruts.

**सप्तकीर्तिः** hm<sup>1</sup>r, **सप्तकीर्तिः** b, **दशकीर्तिः** fkr<sup>3</sup>(r<sup>2</sup>?): ep. v. r. vii. 61. — प्रधानतः hm<sup>1</sup>r, दुभ्रतयः f, द्विभ्रतयः kr<sup>3</sup>(r<sup>2</sup>?), द्वुभ्रतयः b.

<sup>a</sup> This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sopita tredhā hi cakramuh.*

117. The two (beginning) 'I saw' (*apaśyam* : x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā* : x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)<sup>a</sup>,

**मात्यवे r, मात्यवेन h, मात्यवेन d, मात्यवते bsk.** — मम व्रते hm<sup>1</sup>r, म व्रते bsk.

<sup>a</sup> This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hrdayaṇ te dadhāmi*. It is thus described in the accompanying *Anukramaṇī*: *mama: prājāpatyo hrdayo, vaiśvadevam tu, vivāhārthāśis tv, anuṣṭubhaṁ tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Sāṅkhāyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)<sup>a</sup>, consisting of eight stanzas, is (the hymn of) Parākadāsa<sup>b</sup> (and) is addressed to Agni.

**पराकदास आपेये Am<sup>1</sup>, पराकदास आपेयं B.** — The end of the *varga* is here marked by २४ in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudainam, gr̥hapate;* and is thus described in the *Anukramaṇī*: *ut: aṣṭau, Parāgadāsaḥ.*

<sup>b</sup> The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jīvaputra in v. 92. Cp. Rgvi-dhāna iii. 21. 4: *parākadāsasya vidhim*, and iii. 22. 2: *parākudāśo dveṣyārtham*, &c. See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

## 25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa<sup>a</sup>, while the last but one (x. 85. 7) is addressed to Indra and Agni<sup>b</sup>.

Sāvitrī and Sūryā<sup>c</sup> are one and the same wife of Vivasvat,

मैत्रावरस्यूक् तत्त्वास्ति hdr, मैत्रावरस्यूक् चतुर्थी bm<sup>1</sup>, मैत्रावरस्यूतुर्थी f.—चतुर्थीद्वास्युपोत्तमा r, चतुर्थीद्वास्युपोत्तमा hd, पंचमिद्वास्युपोत्तमा m<sup>1</sup>, पंचमिद्वी ततः परा bsk.

<sup>a</sup> It begins with the pāda: *imām me mitrāvarunau*. <sup>b</sup> It begins with the two pādas: *anena brahmaṇāgne tvam, ayam cendro na īdītah*. This makes the correction of *aindrāny* to *aindrāgny* certain. <sup>c</sup> Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M. M., RV.<sup>2</sup> vol. iv, p. 27.

120. who is praised as Vṛśakapāyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati* = *surya*).

एषा Am<sup>1</sup>, ह्येषा bskr.—विमञ्च प्रेति hm<sup>1</sup>r, विमञ्चाचेति fk, विमञ्चाचेति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛśakapāyī at the end of days, she goes down.

उषाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>fk, उषा hdm<sup>1</sup>rb.—पुरोदयात् b (=BD. ii. 9), पुरादया f, पुरोदये hm<sup>1</sup>r.—मध्यंदिने स्थिते hm<sup>1</sup>r (=BD. ii. 9), भूत्वा दिनादिषु b, भूत्वा दिनातिषु fk.—भूत्वा वृषां hdm<sup>1</sup>r, सुता वृषां bsk.—०थी च hm<sup>1</sup>r, ०थीति bsk.—दिनस्त्विष्वगङ्गति b, दिनान्तेष्व गङ्गति fr<sup>2</sup>, दिनान्तेष्व गङ्गति k, दिनान्तेष्वगुकीर्तनी hr, ०कीर्तनी dm<sup>1</sup>.

122. The first stanza here (x. 85. 1) addressed to Sūryā<sup>a</sup> is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

०सूर्यते० hm<sup>1</sup>bsk, ०सूर्यतु० r.—सौर्यादाच hd, सौर्यादाच r, सौर्यादाच bm<sup>1</sup>, सौर्यादाच fk.—दृगुच्छते hd, दृगुच्छते r, पिहोच्छते bsk.—स्त्रिमस्त्रिते hdm<sup>1</sup>r, स्त्राच्छते b, लचोच्छते f.—ओषधिः hd, ओषधिः r<sup>3</sup>, ओषधिः r, ओषधिः b, ओषधिः fk. I have preferred the reading ओषधिः because of RV. x. 85. 3: सोमं मन्त्यते पपिवान् यत्संपिण्ड-ओषधिम्.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *ātmadaivatam*, and Śadguruśiaya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) ‘The singer’s’ (*raibhi* : x. 85. 6–13) the evolutional section (*bhāva-vṛttam*) for Sūryā<sup>a</sup> is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm'k.

<sup>a</sup> The pāda *sūryāyai bhāvavṛttam tu* is identical with Rgvidhāna iii. 22. 3<sup>६</sup>, where it is stated that a father should recite *sūryāyai bhāvavṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyi*); cp. Meyer, Rgvidhāna, pp. xi and xxviii.

#### 26. Account of the Sūryā hymn (continued).

124. The couplet ‘When’ (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

बृच hdr, omitted in bsk.—सूर्यम् b, भूर्य—म (वोतरार्चति) fk, सूर्य hdm<sup>1</sup>r.—सौर्याचाक्षमसी b, सूर्याचाक्षमसी hdm<sup>1</sup>rfk (this perhaps represents an original सूर्या-चाक्षमसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19<sup>a</sup>), while the following two (19<sup>c</sup>) are to the Moon. Aurnavābha<sup>a</sup>, however, thinks that in this couplet the Aśvins are praised.

प्रथमो hdm<sup>1</sup>r, तु पूर्वो b, तु पूर्वो f.—जीर्णवामो hdm<sup>1</sup>b, जीर्णगामो r.—125<sup>ed</sup> (in addition to the preceding word परी and the following सूर्याचाक्षमसी) is omitted in fk.

<sup>a</sup> Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)<sup>a</sup>.

अहोरात्रे hdm<sup>1</sup>r, अहोरात्री bfr<sup>2</sup>: cp. अहोरात्राविदिते, Nirukta xii. 1.

<sup>a</sup> The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture ; and they fare (*carataḥ*), each separately, to the south and the north <sup>a</sup>.

अशुवाते hdm<sup>1</sup>r, च्युवाते b, व्युवाते f.—सोकान् hdm<sup>1</sup>, सोकाज् r, सर्वं bfk.—पृथक् पृथक् करतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक् चेरतुर् hdm<sup>1</sup>r<sup>3</sup>, पृथक् पृथक् ते चरतु r.

<sup>a</sup> This is evidently a paraphrase of RV. x. 85. 18 : *pūrvāparam carato māyayā .. etau.*

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*vīrayati*) them well (*su*) : apportioning (*sāṃḍadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*īryatvāya*) them well <sup>a</sup>.

सुवीरयति तानि वा m<sup>1</sup>, सुवीरपतितानिव b, सुवीरः पतितानि वा skr<sup>2</sup>.—सुर्व्यत्वाय यात्येष m<sup>1</sup>, सुर्व्यत्वा यात्येष b, सुर्व्यत्वा पात्येष skr<sup>2</sup>.—संदधत् m<sup>1</sup>, संवदत् b, सदवत् fk, सवदत् r<sup>2</sup>.—128, 129 are omitted in A, but are found in bskr<sup>2</sup>m<sup>1</sup>.—The end of the *varga* is here marked by २६ in bfk

<sup>a</sup> This sloka is evidently based on Nirukta xii. 12, where *surya* is derived from *sartī* or *suvati* or *svīryati* (*sūryah sarter vā suvater vā svīryater vā*). The BD. follows the first and the third etymology : *sarati* = *sartī*, *su vīrayati* and *su īryatva* (condition of one who is to be well instigated) = *su īryati*. With Yāska's *su īryati* cp. his etymology (in Nirukta i. 7) of *nīra* from *virayati* (probably = *vi īrayati*).

## 27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*) ; (or) the prior (member of the compound comes) from (the verb) *cam* ; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*) <sup>a</sup>.

चारु द्रमति b, चारु द्रवति skr<sup>2</sup>, चारु द्रहति m<sup>1</sup> (चारु द्रमति Nirukta xi. 5).—वा चायंश् m<sup>1</sup>bfk, वा चायंश् r<sup>2</sup>.—चायनी द्रमपि वा चायंश्चायनी द्रमसुयुते b (the line from वा चायंश् is hero repeated), चाचनिद्रमुच्यते m<sup>1</sup>, वावनिद्रमुच्यते f, वावगिद्रुगु-मुच्यते kr<sup>2</sup>. I am doubtful whether I have succeeded in restoring 129<sup>b</sup> correctly.—चमेः पूर्वे m<sup>1</sup> (चमेवा पूर्वे Nirukta xi. 5), चाम यत्र b, चमे सञ्चे k, चमे षष्ठे fr<sup>2</sup>.—समेतानि r<sup>2</sup>, समेताति bfk, समेतति m<sup>1</sup>.—निर्मितीतेऽथ चन्द्रमाः m<sup>1</sup>, निर्मितीति न चन्द्रमाः b, निर्मिताति थ चन्द्रमोः fk, निर्मिते थ चन्द्रमोः r<sup>2</sup>.

<sup>a</sup> The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given : (1) *cāyan dramati*; (2) *cāru dramati*; (3) *cīraṇ dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndram mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyanīyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yāska's *cirapī dramati* (3) and *cāndram mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kīmśuka flowers' (*sukīmśukam*: x. 85. 20) (the seer) praises Sūryā mounting<sup>a</sup> (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

०रोहतीं hm<sup>1</sup>rb, ०राहसीः, ०राहसी k.—चिव hdm<sup>1</sup>r, चाच bsk.

<sup>a</sup> The fem. from the weak base, *ārohatīn*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampati*) who have started (*yātau*)<sup>a</sup>, but with the following five (24–28) the wife as she reaches the house (of her husband).

थौ तौ hdm<sup>1</sup>r, यातौ b, यात्वे fkr<sup>2</sup>.

<sup>a</sup> I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *ya<sup>2</sup>* might easily have become *yau* owing to the influence of the following *ctau* *stau*<sup>o</sup>; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhān prapadya manānām* ('reaching her husband's house'): cp. RV. x. 85. 23: *anṛkṣarā riavah santu panthā yebhiḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)<sup>a</sup>. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)<sup>b</sup>,

वरदानं hdm<sup>1</sup>r, रादार्यं f, परदाम्प b.—तत स्तिथा b, ततस्त्रिविभृत् hdr, तत स्त्रि m<sup>1</sup>, तत स्तिधा f.—विरागस्त्र bml<sup>1</sup>d, वर्षरागस्त्र h, निरागस्त्र f.—विमवे hdm<sup>1</sup>rfk, विमगे b.—Between the two pādas of 132, fkr (not Am<sup>1</sup>b) add the four pādas (thus giving five ślokas to the varga):

यद्यध इति वाससः ।

तयुक्तया तथा सर्वे निंदते<sup>1</sup> पश्युरेव च । १ f, लिङ्गिते r [निन्दते].

क्षगुत्तरा तृतीयस्थ<sup>2</sup> २ r, तदीयस्थ f.

—The end of the varga is here marked by २७ in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. the words of RV. x. 85. 29: *parā dehi śālmulyam brahmabhyoh*. See on this, AGS. i. 8. 12. <sup>b</sup> I am doubtful as to the emendation and interpretation of this line.

## 28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*harana*) by the husband <sup>a</sup>.

The stanza ‘(The diseases) which’ (*ye*: x. 85. 31) is destructive of consumption (*yakṣma*) <sup>b</sup>; in the couplet ‘May not’ (*mā*: 32, 33) (the seer) praises the waylayers.

हरणं *hdr*, धारणं *m<sup>1</sup>*, दाहणं *fk*, दाहणं *b*.—प्रतिविधते *hdm<sup>1</sup>r*, प्रतिवेष्टति *bfk*.—  
०नाशिणी *hdks*, ०नाशिणी *m<sup>1</sup>r*, ०नाशिणी *bf*.—दृष्टे मा *hdm<sup>1</sup>r*, दृष्टेन *bk*, दृष्टे *f*.

<sup>a</sup> In order to keep 132 and 133 separate in translation, I have changed the construction, ‘the taking hold, by the husband, of the garment,’ &c.—According to the Sarvānukramaṇī 29, 30 are applied to release from the guilt of touching the wife’s garment: *dve vadhuvaśahsparśamocanyau* (see Ṣadguruśisya). According to the commentator Jagannātha they censure the touching of the wife’s garment: *vadhuvaśahsparśanindā*.

<sup>b</sup> Cp. Sarvānukramaṇī: *parā yakṣmanāśinī*.

134. But (the stanza) ‘Rough is this’ (*ṭṛṣṭam etat*: x. 85. 34) states what sort of man deserves (to receive) the bridal dress <sup>a</sup>. And various directions <sup>b</sup> are given to her relations

तुष्टमेतदिति *hd*, इष्टमेतदिति *m<sup>1</sup>*, चिष्मतदिति *fk*, चिष्टुमतदिति *b*, अष्टमे यदिति (!) *r*.—आशस्ते *bfkr*, आशस्ति *Am<sup>1</sup>*.—ज्ञातिभव्यां *hm<sup>1</sup>r*, ज्ञातिभव्यां *b*, स्वानिभव्यां *f*, ज्ञानिभव्यां *kr<sup>2</sup>*.

<sup>a</sup> Cp. the text of RV. x. 85. 34: *suryām yo brahma vidyāt, sa id vādhuyam arhati*.

<sup>b</sup> Cp. the text of RV. x. 85. 35: *āśasanam vīśasanam atho adhivikartanam*.

135. by the woman, who is bound <sup>a</sup>. And evolution <sup>b</sup> (*bhāvavṛtti*) is here told, in the following (stanza: x. 85. 35).

B With the stanza ‘I grasp thy’ (*grbhñāmi te*: 36), as he then takes her hand, prayers for wealth

बह्या *hm<sup>1</sup>r*, बध *fk*, बध्य *b*.—ते भूषा हस्तं *m<sup>1</sup>*, त रिवा यो हस्तं *bfkr<sup>2</sup>* (हस्त *f*).—  
गृह्णस्थ धनाशिषः *m<sup>1</sup>*, गृह्णस्थशाशिषः *b*, गृह्ण धनमाशिषः *r<sup>2</sup>*, गृह्ण धनशाशिषः *fk*.—135<sup>ed</sup> and 136<sup>ab</sup> are found in *bfkr<sup>2</sup>m<sup>1</sup>* only.

<sup>a</sup> I have changed the active to the passive construction in order to separate 135 from 134 in translation. <sup>b</sup> Cp. the words of the text: *suryāyāḥ paśya rūpāpi*, &c.

B 136. are uttered (by the husband). In the following (stanza: x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together;

परद्या  $m^1$ , परद्यात् bfkr<sup>2</sup>.—०शीशाशास्ते hdr, ०शिशाशास्ते  $m^1$ , ०शीराशास्ते b,  
०शिर शास्ते f, ०शिवःशास्ते kr<sup>2</sup>.—ताभ्यां b, त्वाभ्यां f, ताषां r<sup>2</sup>, ताभ्यः hdm<sup>1</sup>r.—सहेष  
च hdm<sup>1</sup>r, सह छ्रचित् bfkr<sup>2</sup>.

B 137. in the triplet 'Having no evil' (*aghora-*: x. 85. 44-46) for her (alone), in 'Together' (*sam*: 47) and 'Here' (*iha*: 42) respectively for both. 'Here for us' (*ā nah*: 43) is to Prajāpati; and 'Her here' (*imām*: 45) is addressed to Indra<sup>a</sup>; the last (47) is to Br̥haspati<sup>b</sup>.

This śloka is found in bfkr<sup>2</sup>m<sup>1</sup> only. The MSS. have the first seven syllables of the second line in common, viz. आ जः प्रजापते: त्रि, but m<sup>1</sup>fk<sup>2</sup> complete it with the corresponding part of 138, viz. ०मानाश यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (त्रि)मागेद्रावत्वा त्रुहसतेः. The variations of the MSS. are: प्रेमानाश रूपं विशेषतः: m<sup>1</sup>, प्रेमानाश यथारूपं विशेषतः: fk (शोषः f), प्रेमानाश यथारूपं विशेषतः: r<sup>2</sup>.—प्रेमा<sup>c</sup> I take to be the first syllable of the preceding प्रजापते: repeated by a clerical error and afterwards combined with the pratīka इमाम्.—The end of the *varga* is here marked by २८ in b, not in f

<sup>a</sup> The emendation *imām*, pratīka of 45, and *aindri* seem probable, as Indra is invoked in that stanza. <sup>b</sup> I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā br̥haspateḥ* can only be correct if the khila of one stanza beginning *dhruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Rgvidhāna*, p. xxii.

### 29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāh*)<sup>a</sup> and with the institutor of the rite (*yajamānāh*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगवन्ते hdr, निमज्जने b.—शुणामपि hdr, शुणामिह b.—आर्त्तिज्ञा hdm<sup>1</sup>r,  
प्रार्त्तिज्ञा b.—याजिमानाश b, यजमानाश m<sup>1</sup>r, यजमानश hd.—This śloka is omitted in fk excepting the end, मानाश यथारूपं विशेषतः, which, in all the MSS. (m<sup>1</sup>fk<sup>2</sup>) but b, has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m<sup>1</sup> (which has these syllables here also) as well as fk has the plural termination °mānāḥ there.

<sup>a</sup> I have corrected *ārtvijya* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

*yājamānāḥ*. The adjective *ārtvija* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtvijya*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*pratyrcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśamsa (*nārāśamsī*)<sup>a</sup>.

प्रतिकीर्त्यने hdm<sup>1</sup>r, परिकीर्त्यने b, कीर्त्यते fkr<sup>2</sup>.—देवताश्चेह यासु याः hdm<sup>1</sup>r, देवता तेषु सा भवेत् b, देवता तेषु भाववृत् f, देवता तेषु भाववृत्ततः kr<sup>2</sup>.—चदेतां hdm<sup>1</sup>rb, चदेतां r<sup>2</sup>r<sup>3</sup>, चेदां तां f.—देवतां तासु hdr, देवतां भु b, देव—लु fk.—नाराशंसीर् b, नाराशी fk, नाराशंसीर् hdm<sup>1</sup>r.

\* On Nārāśamsī stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *raibhī āśid anudeyī nārāśamsī nyocanī*.

140. And they declare that these stanzas addressed to Uṣas<sup>a</sup> form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvarytta*)<sup>b</sup>; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā<sup>c</sup>.

ओषसीः b, ओषसाः f, उषस्याः hm<sup>1</sup>r, उषस्याः d.—सर्वथा चिता hdr, सर्वथा चिता m<sup>1</sup>, सर्व एविता bf.—भाववृत्तं hfr, ऋत्तं h, ऋत्यं d.—प्रचक्षते hdm<sup>1</sup>r, जिग्यते bf.—पाद-श्चिवाच r, पादाश्चिवाच hdm<sup>1</sup>.—The whole of 140 is omitted in k, and 140<sup>ed</sup> in bf.

\* Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79.      b The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyai bhāvaryttaṁ*).      c This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35<sup>c</sup>: cp. above, 135, note b.

141. ‘Away, indeed’ (*vi hi*: x. 86) is a hymn addressed to Vṛśakapi; for that brown (*kapila*) bull (*vṛśan*) is Indra<sup>a</sup> and Prajāpati: ‘Indra is superior to all’<sup>b</sup>.

असौ हि hdm<sup>1</sup>bf, असौ तु r.—चृष्टा bdm<sup>1</sup>r, चृष्टः bf.—141<sup>ab</sup> is wanting in k.

\* Cp. ii. 67, where Vṛśakapi is also explained as *vṛśā kapilāḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Op. Max Müller, RV.<sup>2</sup> vol. iv, p. 27 (var. lect. on RV. x. 86).      b The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning ‘The demon-slayer’ (*rakṣohāṇam*: x. 87) is addressed to Agni. The following one, ‘The oblation’

(*havīḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara<sup>a</sup> who is that (celestial) one.

०दि चापेयं hdr, ०दि चापेये m<sup>1</sup>, ०दि चापेयं r<sup>1</sup> r<sup>6</sup>, ०दिरापेयं bsk.—वैश्वानरं च hdm<sup>1</sup>r, वैश्वानरस्य bsk.—The end of the *varga* is here marked by २९ in m<sup>1</sup>bf, by २८ in k, not at all in hd.

<sup>a</sup> Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

### 30. Deities of RV. x. 89–93. Story of Purūravas and Urvaśi.

143. And after (a hymn : x. 89) addressed to Indra<sup>a</sup> (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्रं m<sup>1</sup>, इन्द्रं r, तथेन्द्रात् f, तथेन्द्रात् bkr<sup>2</sup>.—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुरुषमूलं hm<sup>1</sup>r, पौरुषं सूक्ष्मं bskr<sup>2</sup> (पौरुषं S).—च अभयया r, चाभयया hdbsk.—पीस-षस्य bsk, पुरुषस्य hm<sup>1</sup>r.—अभयत् r, अभयत् hdm<sup>1</sup>, अभयत् bsk.

<sup>a</sup> Or, according to A, ‘There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).’

144. In the stanza addressed to Indra<sup>a</sup>, ‘He who gives zeal when imbibed’ (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra’s) companion.

ऐन्द्रां b, ऐलां f, ऐतां k, एतां r<sup>2</sup>, अस्यां hm<sup>1</sup>r.—सोमोऽस्य hm<sup>1</sup>r<sup>3</sup>bskr<sup>2</sup>, सोमस्य r.—१४४<sup>c</sup>=i. 19<sup>a</sup>; i. 98<sup>a</sup>; v. 172<sup>a</sup> (cp. Nirukta xi. 5).—१४४<sup>cd</sup> and १४५<sup>ab</sup> are omitted in bsk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच स्तुतः सोमो निपातभाक् ।

<sup>a</sup> I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the Sarvānukramaṇī, which makes the express statement: *pāñcamy aindrāsomi*.

145. Rathītara<sup>a</sup> has said that in this (stanza) Soma is incidental (*nipātabhāj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In ‘Together’ (*sam* : x. 91) Agni is praised by Aruna.

रथीतरो *hdr.*, राथीतरो *m<sup>1</sup>*.—ऐद्रेषु हि निपातोऽप्य *Am<sup>1</sup>*, ऐद्रो द्वेष निपातस्य *bdkr.*

<sup>a</sup> Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be sūktabhāj. The same authority is, therefore, perhaps meant here also, and the reading of *m<sup>1</sup>* may be the correct one.

146. ‘Of your sacrifice’ (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, ‘Forth these’ (*prait* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इसुत्तरं तु यत् *hm<sup>1</sup>r.*, प्रेति चाव्यं बदुत्तरम् *b.*, प्रेति चाकूतदुत्तरम् *f.*—तवा-  
युद्धस्य *hm<sup>1</sup>r.*, तवार्दुहिषु *b.*, तवार्दुदिसे *f.*

B 147. and with the two stanzas ‘Forth this to Duhsima’ (*pratad duhsime* : x. 93. 14, 15) he (the seer) lauds the gift of kings<sup>a</sup>.

<sup>b</sup> Now in the days of yore the nymph Urvaśi dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147<sup>ab</sup> is found in B and *m<sup>1</sup>* only.—अप्सरासूर्यशी पुरा *hm<sup>1</sup>r.*, अप्सरा उर्वशी परा  
*b.*, अप्सरा उर्वशी परा *f.*—The end of the *varga* is here marked by 30 in *bdkf*, and by  
20 in *m<sup>1</sup>*, not at all in *d.*

<sup>a</sup> There is no reference to this *dānastuti* in the Sarvānukramaṇī. <sup>b</sup> The following passage (147<sup>cd</sup>-153) is quoted by M. M., RV.<sup>2</sup> vol. iv, p. 31; cp. Śadguruśīya’s version, pp. 155-158, quoted by Sāyana in his introduction to RV. x. 95; Sāyana also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

### 31. Story of Purūravas and Urvaśi (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma’s<sup>a</sup> (*paitāmaha*) and his (Purūravas’) passion (for her) as if he (Purūravas) were Indra<sup>b</sup>,

संवासम् *hm<sup>1</sup>r.*, संवादम् *bdkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*.—असूयन् *hm<sup>1</sup>r.*, अग्निहृण् *b.*, अग्नीहृण् *fk.*—  
इद्वचापि तस्य तु *hm<sup>1</sup>r.*, लिङ्गवर्चापि *r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>*, इद्वन्वोषितापि तु *b.*, इद्वचोषि-  
तापि तु *fk.*

<sup>a</sup> Cp. *Vedische Studien*, vol. i, p. 256, note <sup>2</sup>.

<sup>b</sup> By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोरु वियोगार्थं  $m^1r$ , न्ये hd, स तयोरु विभागार्थं  $r^1r^4r^6$ , स तयोर्विप्रयोगार्थं bsk.—भिन्नि r, भिंदि  $m^1$ , भिद्  $r^3$ , भिदि hd, भिध b, भिष्णि fk.—तयोर्  $hr^3bsk$ , (मिष्णि) नयोर्  $r$ .—वज्र hr, वज्र fk, घज्र b.

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदित् b, भिंदति  $hdm^1$ , भिदति  $r$ , भेदी fk.—समायथा b, ज्वमायथा fk, (°स्ति) मायथा  $m^1r$ , omitted in hd.—०हीनसु  $hm^1r$ , ०हीनः सः b, ०हीनं स fk.

151. As he wandered, he saw in a lake the beautiful (*avahirupām*)<sup>a</sup> Urvaśī, as it seemed (*iva*), surrounded by five beautiful<sup>a</sup> maiden friends at her side.

अभिरूपामिवोर्शीम्  $hdm^1r$ , अभिरूपामर्थोर्शीम् bsk (अधिं  $r$ ).—अभिरूपामिः  $hdr$ , अभिरूपा b, चाभिरूपाभिर्  $r$ .—पञ्चभिः पार्श्वतो वृताम्  $hm^1r$ , वृतां चतुर्विस्तः b, वृतां (वृत्तं  $r$ ) चतुर्विस्तः fk, ०भिः स्तः  $r^2$ .

<sup>a</sup> In the light of the older form of the story in the SB. it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति hd, तामाह पुनरेहीति  $r$ , तामुपाङ्क्यतः प्रीत्या bfk, पुनराङ्क्यत प्रीत्या  $m^1$ . Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तमाह पुनरेहीति भेति सा लब्रवीमृपम् ।  
तामुपाङ्क्यत प्रीत्या दुःखात्सा लब्रवीमृपम् ॥

—ल्याखेह  $hdr$ , ल्याखे  $m^1$ , तवहायथा b, तवेहाय  $r$ , तं चेहाय  $k$ .—मां पुणः  $hm^1r$ , मां गृप्त b, मां गृपा fk.—The end of the *varga* is here marked by ३१ in bbfk, not in  $m^1d$ .

## 32. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)<sup>a</sup> in connexion with a summons (*āhvāna*)<sup>b</sup>, Yāska<sup>c</sup> considers a dialogue, but Śaunaka a story,

चास्त्रानम् bskr, चास्त्रातम् Am<sup>1</sup>.

\* Cp. the example given above, i. 53, for 'narrative': *ākhyānam tu haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānam ca*. <sup>b</sup> The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye .. vacāṇsi misrā kṛpaeś-vaḥai nu*. <sup>c</sup> This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāḥ*: x. 97) is (in) praise of Plants.

B In (its) employment this (hymn) of Bhiṣaj<sup>a</sup> is applicable to the cure of consumption (*yakṣma*).

शीषधीस्तवः m<sup>1</sup>r, शीषधीस्तव b, तुधधीस्तव f, शीषधीस्तवः hd (शीषधीस्तुतिः S).—भिषजस्त्वेतद् m<sup>1</sup>, भिषजस्त्वेतद् b, भिषजस्त्वेतद् fkr.—<sup>154</sup><sup>cd</sup> is wanting in hdr, but is found in bskm<sup>1</sup> (and probably in Mitra's B MSS., though he has no note).

\* Cp. Āśānukrāmaṇī x. 45: *yā oṣadhis tu sūktasya ṛṣir ātharvaṇo bhiṣak*; see also Sarvānukrāmaṇī.

155. <sup>a</sup>Now Devāpi, son of Rṣiṣeṇa, and Śamtanu of the race of Kuru were two brothers<sup>b</sup>, princes among the Kurus.

०षण्यु h<sup>1</sup>r, ०षण्यु b, ०षणो हि f, ०षणो हि k.—कौरवस्त्रेव h<sup>1</sup>r, कौरवस्त्रेव b, कनोयास्त्रेव fkr<sup>2</sup>.—भारतरौ bkr<sup>2</sup>r<sup>5</sup>pn Nirukta, भारती Am<sup>1</sup>f.

\* The following passage, vii. 155-viii. 9, is quoted in an old MS. of Saṅgurūśīya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7<sup>ab</sup>, in the Nitimāṣjāri on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. <sup>b</sup> As the present passage is clearly based on Nirukta ii. 10 and *bhrātarau* occurs there, I have preferred this reading to *bhāratau*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Rṣiṣeṇa, was afflicted with skin-disease.

कनीयांश्चैव hm<sup>1</sup>rp, यवीयांश्चैव b, वीर्यवांशं च fk.—तु छटिषेणसुतो rp, तु आष्टि-  
षेणसुतो hd<sup>3</sup>m<sup>1</sup>, लाष्टिषेणसुतो fk, लाष्टिषेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन छन्दयामासुः प्रब्राः hm<sup>1</sup>rp, छन्दयेयुसत्तु राज्यं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्हत्तम् प्रब्रासं  
तं तु राज्ये bf, अवक्ष - न, प्रजासं तु राज्ये k, पर्यवन्दन् प्रजासं तु n.—गते गुरौ b, गते  
कुरौ m<sup>1</sup>pd, गुरौ गते bfk, गुरौ मृते n.—स सुहर्तमिव m<sup>1</sup>rbfskp, सुहर्तमिव स h, सा  
d.—प्रत्यभाषत hr<sup>1</sup>k, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in  
bfk, not in hd.—The last pāda is repeated in b only.

## 1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty : let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते वौरव्ये hm<sup>1</sup>rfk, अभिषिक्ते तु वौरव्ये b.—तस्मिन्नाद्वे शतं समाः hm<sup>1</sup>rb.  
राज्ये द्वादशं वै समा॑ fl., राज्ये द्वादशं वै समाः n(h), राज्यं तद्वाससाः समाः n. राज्यं  
तद्वादशीः समाः n(m), राज्ये द्वादशं वर्णाणि Nirukta. As the present passage is clearly  
based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादशं te राज्ये शतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty <sup>a</sup>.

<sup>a</sup> That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands <sup>a</sup>, Devāpi replied :

३८८ राज्येन hm<sup>1</sup>rp, चिनं राज्ये च bfk, चिवं राज्यं च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रङ् तु प्राञ्छिलिखितम्  
r<sup>3</sup>fk, प्रवर्णं प्राञ्छिलिखितम् r<sup>7</sup>, प्रङ् तु प्राञ्छिलि खितम् b, प्रङ् प्राञ्छिलिखितम् hdr,  
प्रवर्णु प्राञ्छिलि खितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, v. 76 : *sthitvā prahvah kṛtāñjalih*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease ; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by १ in hm<sup>1</sup>bfk, not in d.

## 2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

४८९ ग्रन्थः hm<sup>1</sup>r, स वौरव्यः bfkpn,—स चाह चक्रे hm<sup>1</sup>rp, चकार सोऽस्त्रं bfkr<sup>8</sup>n.

7. And he sacrificed to Br̥haspati with the stanzas, 'O Br̥haspati, to' (*br̥haspate prati*: x. 98. 1-3)<sup>a</sup>.

B When with the second (stanza) of this hymn Jātavedas<sup>b</sup> had informed him (*bodhite*)<sup>c</sup>,

प्रतीत्यभिर् bskrn, प्रतीक्षित् p, प्रतीत्येतह् Am<sup>1</sup>.—चेव hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>bskn,  
चेव r.—बोधिति m<sup>1</sup>fr, बाधिति k, बोधितो b.—<sup>7cd</sup> and <sup>8ab</sup> are found in B and  
m<sup>1</sup> only.

\* The contents of the hymn indicate that the first three stanzas are connected with Br̥haspati, while the following four are connected with the gods (cp. below, 9).      b As a messenger of Br̥haspati.      ° Sieg would read *bodhito*, agreeing with the subject (Br̥haspati) in <sup>8ab</sup>: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth<sup>a</sup>: praise the Gods,'

then he (Br̥haspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आस्मे br, आस्मे(ति) fkr<sup>2</sup>, आस्मे m<sup>1</sup>.—युमतीं m<sup>1</sup>, युमतिः b, युमतिर् fr, द्विमतिर् kr<sup>2</sup>.—ततः Am<sup>1</sup>p, इति B.—देवीं hm<sup>1</sup>rb, देवीं fkp.—च सः hm<sup>1</sup>rp, तु सः bsk.

\* The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatiṁ vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm<sup>1</sup>r, एव च bsk.—अपि च hdr, अपि तु bsk.

10. 'O Indra, stand fast' (*indra drhya*: x. 100) is to the All-gods; the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests<sup>a</sup>: the application of rites (*viniyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm<sup>1</sup>r, परा bsk.—प्रकाशनेतां Am<sup>1</sup>bskr<sup>2</sup>, प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m<sup>1</sup>bf, not in hdk.

\* Sarvānukramanī: *ṛtvikstutir vā*; the option, according to Śadgurūśīya, is owing to the statement of the BD, that this is a *ṛtvikstuti*, while the Devatānukramanī states that it is addressed to the All-gods.

## 3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śākatāyana<sup>a</sup> considers a narrative hymn: Yāska<sup>b</sup> (thinks) that, it is addressed to the Mallet (*dru-*  
*ghāna*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहासमूलं तु Am<sup>1</sup>, इतिहासं प्र ते सूक्तं b, इतिहासं प्रात् सूक्तं sk, इतिहासं प्रेति सूक्तं r<sup>2</sup>, सेतिहासं प्रेति सूक्तं r<sup>7</sup>.—यास्को द्रौघणम् hdm<sup>1</sup>, यास्केन्द्रो घणम् (!) r,  
घणम् r<sup>4</sup>r<sup>6</sup>, वास्को द्रौघणम् b, वाक्सो द्रौघणम् f, वाक्सो द्रौघणम् kr<sup>2</sup> (द्रौघणम् S).

<sup>a</sup> Cp. Geldner, Vedische Studien, vol. ii, p. 2. <sup>b</sup> See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughaṇo drumayo ghaṇas: tatretihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot<sup>a</sup>.

आजावनेन hm<sup>1</sup>r, आजावने तु fkr<sup>2</sup>, आजीवनं तु r<sup>7</sup>.—भार्यश्च SNir., भार्माश्च hdm<sup>1</sup>,  
भार्मीश्च r, भार्माश्च f, भार्मास्त्र kr<sup>2</sup>, मार्मीश्च b, गार्यश्च r<sup>7</sup>.—वृषभं r<sup>1</sup>r<sup>4</sup>bfkr<sup>2</sup>Nir.,  
चूषभं hdm<sup>1</sup>r (cp. चूषभेण S).—युक्ता ऐद्रं r, युक्तेन्द्रं b, युक्त एवं sk, युक्ता चिद्रं m<sup>1</sup>,  
युक्ता चेद्रं hd.

<sup>a</sup> Cp. Nirukta ix. 23: *mudgalo bhārmyaśva ṛṣir vṛṣabham ca drughaṇam ca yuktvā*  
*sapigrāme vyavahṛtya ājīvī jīgāya*; cp. also RV. x. 102. 5: *tēna mudgalah pradhane jīgāya*.  
See Sarvānukramaṇī and Śadguruśīṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuh*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amīśām*: 12)<sup>a</sup> the goddess Apvā is praised.

युधन् r, युध्य b, यद्या f, यद्या k, यस्य m<sup>1</sup>.—जयं kr, जय f, जयत् b.—ऐद्रोप्रति-  
रथो s, ऐद्रो प्रतिरथं m<sup>1</sup>r, औद्रा प्रतिरथं bfk.—अघादेवी r, अघा देवोत्त्वं hdm<sup>1</sup>,  
अपा देव्य् b, अया देव्य् f, अया देव्य् k, (उपान्त्या) अपादेवी S.—13<sup>a,b</sup> is found in B  
and m<sup>1</sup> only.

<sup>a</sup> This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā.  
Cp. Sarvānukramaṇī and Śadguruśīṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati<sup>a</sup>, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula<sup>b</sup>.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)<sup>c</sup>, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'<sup>b</sup>.

चतुर्थी बाह्यसत्या  $b m^1 r$  (= S), चतुर्थी बाह्यसत्या fk.—आबलप्रसहामिति r, नाकु-  
लेत्यैद्यहामिति b, नाकुलेत्प्रसहामिति f, नाकुले प्रसहामि च  $m^1$ .—१४<sup>ab</sup> is found in B and  
 $m^1$  only.—द्वृचेति तु मरुतः  $h1^3$  द्वृचेति मरुतः  $m^1$ , द्वृचेति मरुतः d, द्वृचे च मरुतः r,  
द्वृचसु मारुतः  $fkr^2$ , द्वृचसु मारुतः b.—प्रति ब्रह्मेति  $hdm^1$ , प्रति शब्देति r, प्रतीत्वैद्री  
वे b, प्रीत्वैद्री वे fk.—ब्रह्म यत्परम् bf, ब्रह्म वे परम् k, परमं तु यत्  $hm^1 r$ .

<sup>a</sup> That १४<sup>ab</sup> is original is indicated by the recurrence of the words *caturthi bārhas-patya* in the Sarvānukramaṇī. <sup>b</sup> This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the Anukramaṇī of the Kashmir collection: *brahma*; *daśa*; *vāmadevyo nakulas*; *saurī*, *gharmastutir*, *bārhaspatyā*, *sāvitri* (*asṭīr*): *gharmaparā etās*; *sauryas cāndramasasya ca śesā*, *jagatyah*. The first stanza: *brahma jagñānam prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 421). The third stanza, beginning *mahān mahi*, which mentions the name of Brhaspati, is also quoted in AB. i. 19 and ASŚ. iv. 6. 3; it occurs in TS. ii. 3. 14<sup>6</sup>. There can be little doubt that the pratika *mahān* is the original of the corruptions in the MSS. <sup>c</sup> By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately follows. RV. x. 103. 13 is described in the Sarvānukramaṇī as *antyā[nindri] māruti vā*. The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*)<sup>a</sup>, one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4)<sup>b</sup>, Savitr, while the (first) four are closely connected with the Cauldron (*gharma-parāh*)<sup>c</sup>.

तत्त्वानिष्टक्षमूक्तादावृगेका  $hm^1 r$ , तत्त्वानिष्टक्षवैश्वदेव्यृचेका b, तत्त्वानिष्टक्ष वैश्वदेव्यृचेका f.—धर्मपरात्मा<sup>0</sup> r, धर्मपरात्मा<sup>0</sup>  $fkr^2 r^3$ , धर्मं परा च  $m^1$ , धर्मं परात्मा<sup>0</sup>  $hdb$ .—अभीति या  
hdbl, अभीतयः fk.—The end of the *varga* is here marked by ३ in bfk, not in *hdm<sup>1</sup>*.

<sup>a</sup> In AB. i. 19. 1 *brahma* in this mantra is explained as Brhaspati. This stanza=AV. iv. 1. 1. The second stanza (*iyam vai pitre*) is described in the Anukramaṇī of the khila collection as *gharmastutiḥ*; it is=AV. iv. 1. 2. The third stanza (*mahān mahi*=TS. ii. 3. 14<sup>6</sup>) has already been stated to be addressed to Brhaspati and is so described in the khila Anukramaṇī. <sup>b</sup> This stanza (*abhi tyam devayā savitaram*)=AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6<sup>1</sup>; SV. i. 464, is in the *asṭī* metre and is referred to in SB. xiii. v. 1<sup>11</sup> as an *atichandas* verse. <sup>c</sup> This agrees with the statement of the Anukramaṇī (*gharmaparā etāh*); it is also borne out by AB. i. 19. 1-4 and ASŚ. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

#### 4. Deities of RV. x. 104, 105. Bhūtāṁsa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together<sup>a</sup>.

Now with the (hymn) which comes after this (beginning)  
'It has been pressed' (*usāvi* : x. 104) Aṣṭaka<sup>b</sup> praised Indra.

मूर्तशेषस्य hm<sup>1</sup>r, शेषस्य bfk.—सूर्याचक्रमसी सह hm<sup>1</sup>r, सूर्याचक्रमसी सुतिः bfk.

<sup>a</sup> With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, Rgvidhāna, p. xxii, and Oldenberg, Prolegomena, p. 364 f.

<sup>b</sup> On Aṣṭaka cp. Śadguruśīya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra<sup>a</sup>, (saw) the hymn 'When, Glorious One?' (*kadā vaso* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guna*)<sup>b</sup>.

कौत्सः hm<sup>1</sup>r, चौत्सः fk, कौत्सं b.—कदा वसोः hm<sup>1</sup>r, कदा वसोत् bfk.—सुमि-  
चक्रव नाम स्वाद् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुमित्र इति नामात् bfr.—इतरत्यदम् bfk, ऋं पदम्  
hdm<sup>1</sup>r (ep. ii. 73).

<sup>a</sup> As to Durmitra cp. Śadguruśīya on RV. x. 105, and Oertel, The Jaiminiya version of the Dirghajihvi Legend, in the Transactions of the Oriental Congress of Paris, Section Aryenne, p. 229. <sup>b</sup> Op. Sarvānukramaṇī : *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāṁsa Kāśyapa<sup>a</sup>, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः काचित् hdm<sup>1</sup>r, प्रजां वे स bf, प्र वे स k.

<sup>a</sup> It is somewhat strange that Yāska in Nirukta xii. 40, on RV. x. 106, should have the identical words, *bhūtāṁsaḥ kāśyapa āśvinam*, which are used in the Sarvānukramaṇī to describe that hymn. This looks as if some sort of Anukramaṇī had already existed in Yāska's time.

19. His wife said to Bhūtāṁsa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इहसि hdm<sup>1</sup>fk, इहमि b, इहासि r.—दृश्य सुहि hdm<sup>1</sup>b, दृश्यसु हि r, दृश्य सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktiabhaṅgin*).

तमभ्युसु hdr, यंसु bf.—सर्वाणि दृश्याणि hdm<sup>1</sup>r, दृश्याणि सर्वाणि bfk.—तात्प-  
वेच्याथ तच्क्रे hm<sup>1</sup>r, जातान्यवेच्य संचक्रे fkr<sup>2</sup>, जातान्यवेच्य संचक्रे b.—The end of the  
*varga* is here marked by ♀ in bfk, not in m<sup>1</sup>d.

#### 5. RV. x. 107. Story of Saramā and the Pānis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse<sup>a</sup> (*pada*).

भावाद् hm<sup>1</sup>rfk, भावद् b.—न द्युः hm<sup>1</sup>rb, न त्वः fk.—प्रागत्याद् f, प्रागत्ये k,  
प्रागत्या b, प्रायेणाऽच hm<sup>1</sup>r.—दृश्यते पदात् b, दृश्यते पदात् f, हि दृश्यते hm<sup>1</sup>r.

<sup>a</sup> Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekalīṅga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣinā Prājāpatyā praised herself.

एव तुष्टाव hm<sup>1</sup>r, अभितुष्टाव bfk.—प्राजापत्याथ hm<sup>1</sup>r, प्राजापत्याऽच bfk<sup>2</sup>.

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)<sup>a</sup>.

दधिणानं च hm<sup>1</sup>r, दधिणानं हि bfk.

<sup>a</sup> That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramaṇī with the words *dakṣināṁ taddātīñ vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Pānis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully<sup>a</sup>.

रसापारनिवासिनः hm<sup>1</sup>r, सिन्धुपारनिवासिनः bskr<sup>2</sup>.—व्यगूहंस्य skr, व्यगृहंस्य b, निगूहंस्य hdm<sup>1</sup>, निगूहस्य r<sup>1</sup>r<sup>4</sup>l<sup>6</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *pañibhir asarair nigūlhā gāh.*

25. Br̥haspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā<sup>a</sup> thither on a message.

तथापश्चद् fkm<sup>1</sup>r, तथा पश्च b, तथा पश्चाद् hd.—दूतेऽथ hdm<sup>1</sup>r<sup>3</sup>skr<sup>2</sup>, दूतीं तु r, दूता b.—The end of the *varga* is here marked by ४ in bf, not in hdm<sup>1</sup>.

<sup>b</sup> Cp. Sarvānukramaṇī: *anvesṭum saramāṁ devaśunīm indreṇa prahitām.*

#### 6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) ‘What?’ (*kim*: x. 108) the Paṇi demons interrogated her with the uneven stanzas<sup>a</sup>, (saying) ‘Whence (do you come)? To whom do you belong, fair one? Or what is your business here?’

किमित्यचायुआभिसां m<sup>1</sup>fi, किमित्यचाभिसां hd, किमवचायुताभिसां b.—पण्यो ऽमुराः hm<sup>1</sup>r, पण्यः सह bsk.

<sup>a</sup> Cp. Sarvānukramaṇī: *ayugbhiḥ paṇayo mitriyantah procuḥ.*

27. Then Saramā addressed them: ‘I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.’

अथाब्रवीतान् hdm<sup>1</sup>, ऊं r, तानब्रवीत् b, सानब्रवीत् fk.—दूतैन्द्रो विचराम्यहम् hm<sup>1</sup>r, दूतीम्द्रस्य चराम्यहम् bf (cp. RV. x. 108. 2: इद्रस्य दूतिर्... चरामि).—व्रजं चाऽ hdm<sup>1</sup>fk, व्रजाशाऽ r.—निष्ठन्ते hm<sup>1</sup>r, निष्ठन्ते bsk.—गाँश्चैवेन्द्रस्य पृष्ठतः f, गावैवेंद्रस्य पृष्ठति k, गाच्च तेन्द्रस्य पृष्ठतः b, चैष्टीर्णश्चैव पृष्ठताः hdm<sup>1</sup>, ऐष्टीर्णश्चैव पृष्ठति r.

28. On learning that she was the messenger of Indra, the wicked demons said: ‘Do not depart<sup>a</sup>, Saramā; be our sister here<sup>b</sup>.

दूतीं ताम् hdm<sup>1</sup>r, तां दूतीम् bsk.

<sup>a</sup> With the words *mā gās tvam*, cp. iv. 73: *mā apagās tvam.*

<sup>b</sup> Cp. Oldenberg's

remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97–103, who deals

with this legend from the BD. in connexion with the Jaiminīya Brāhmaṇa.—The wording of 28<sup>c,d</sup> and 29<sup>a</sup> is based on RV. x. 108. 9 : *svasāram tvā kṛṇavai, mā punar gā, apa te gavām subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout<sup>a</sup>,

गवां m<sup>1</sup>, गवां b, गनवां fk.—माहिता ह m<sup>1</sup>, मोहिता ह fk, मोहिताहे b.—29<sup>a,b</sup> is found in bfkm<sup>1</sup>, not hdm.—सूक्ष्मसास्यान्तया चर्चा b, सूक्ष्मसास्यान्तया चर्चा fk, सूक्ष्मस्य चान्तया चर्चा hm<sup>1</sup>r, सूक्ष्मसास्यान्तपञ्चर्था r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सुरमाभिस्विव hm<sup>1</sup>r, अभिस्वेव bf, अभिस्वेव k.

<sup>a</sup> Cp. Sarvānukrāmaṇī : *sā tān yugmāntyābhīr . . . pratyācaṣte.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there<sup>a</sup>'

पिबेद्यं hm<sup>1</sup>rbf, पिबत्तमि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तु पथस् hm<sup>1</sup>r, पथस् fk, पथस् b.—The end of the *varga* is here marked by ꝑ in b, by ꝑ in fk, not at all in hdm<sup>1</sup>.

<sup>a</sup> Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you have here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tā* might have a vaguely demonstrative sense= 'which you have hidden over there.'

#### 7. Story of Saramā and the Panis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पथस्तः hm<sup>1</sup>rb, परस्तः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं bml, पथः hdm<sup>3</sup>, वरं r, पर० bfk.—संवन्नं hdm<sup>1</sup>b, अं वचनं fk.—ततः hm<sup>1</sup>r, च यत् bfk.—32<sup>a,b</sup> is repeated in b.—विस्ताराम् hm<sup>1</sup>r, विस्तीर्णाम् bfk.

33. on the farther<sup>a</sup> bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

मुदुर्बथम् hdb, च दुर्बथम् r.—०द्वस्त् hm<sup>1</sup>r, ०द्वोऽथ bfk.

<sup>a</sup> That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आसुरस्त् hdm<sup>1</sup>r, असुरस्त् bfk.—तु Am<sup>1</sup>, हि B.—कुषः b, कुष्ट् hdm<sup>1</sup>r, कुषं fk.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds<sup>a</sup> (Indra) on his car, by the track which followed her steps<sup>b</sup>,

सा मयोदिपा hm<sup>1</sup>r, च भयादिपा fk, भावयादिपा b.—पदानुसरिपद्मता hdm<sup>1</sup>, पथसस्तस्त तद्वाच्या fk b, पथसस्तस्त पद्मता r.—हरिवाहनः hm<sup>1</sup>r, सुखमञ्जसा fk, सुखमञ्जसा b.—The end of the *varga* is here marked by ॐ in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> Or, according to B, 'easily and quickly.'

<sup>b</sup> Or, according to B, 'by her vomiting of the milk,' which made a track.

### 8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajāyā Juhū sang<sup>a</sup> (the hymn) 'They spoke' (*te vadān* : x. 109) addressed to the All-gods.

जघान च पणीन् hm<sup>1</sup>rb, जघान पाणीन्सांस् fk.—गात्र ताः hdr, तात्र गाः bfk.—०देवं तु hm<sup>1</sup>r, ०देवं स्थात् br<sup>2</sup>, ०देवं स्था fk.—जामदग्न्यस्तथाप्रियः hdr, ब्रह्मजाया चुद्ध-र्जग्नी m<sup>1</sup>bfkr<sup>2</sup> (चुद्धर्जं० r<sup>2</sup>).

<sup>a</sup> This is the reading of B; cp. Ārsānukramanī : *te vadān iti sūktasya brahmajāyā juhūr munih*. A's reading of the last pāda (37<sup>a,b</sup> being here omitted) means: '(then come) also the Āpri stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37<sup>a,b</sup>.

B 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya* : x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*maniṣināḥ* : x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā* : x. 114) is addressed to the All-gods. Some, however, think<sup>a</sup> that here are praised

37. आमदपि b, आमदपि fkr<sup>2</sup>, आमदपिः m<sup>1</sup>.—०हो आप्री० m<sup>1</sup>, ०हो आप्री० b, ०ज्ञो अप्री० f, ०ज्ञाज्ञोप्रिय० kr<sup>2</sup>.—37<sup>a,b</sup> is found in bfkr<sup>2</sup>m<sup>1</sup>, not in hdr.—युगपृष्ठ व्रजतं तं hm<sup>1</sup>r, व्रजतं युगपतसर्वे fkr<sup>2</sup>, व्रजतं युगपतसर्वे b.—वैरूपा चूषयस्त्रिभिः hdm<sup>1</sup>, वैरूपा चूषयस्त्रयः r, वैरूपासं चिभिः परेः fkr<sup>2</sup>.

38. मनीषिणः bfkr<sup>2</sup>, जिगीषिणः hdm<sup>1</sup>r.—सुतान् hdr, सुतं b, सुवं fk.

\* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) ‘Wondrous’ (*citrāḥ*: x. 115) which is addressed to Agni.

अगादर्षिर् hm<sup>1</sup>r, ददर्शिर् bfk.

40. ‘Drink’ (*pībā*: x. 116) praises Indra; ‘Not’ (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. ‘So, indeed’ (*iti vai*: x. 119) is addressed to Laba<sup>a</sup>. ‘That’ (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राष्ट्रोद्धर्मिथम् fk, राष्ट्रोद्धर्मिथम् b, रचोद्धर्मिथम् hm<sup>1</sup>r (आमियं राष्ट्रोद्धम् S), आमियं तु परं ततः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—लाबम् s, लाचम् bfk, लवम् hd, ताषद् r.—आप्ताः r, आप्ता hdm<sup>1</sup>, आप्ता f, दाप्ता k, आष b.—षष्ठ्यां m<sup>1</sup>b fkr, षष्ठ्या h.—निपातिताः hm<sup>1</sup>r, च संसुता b, च संसुतः fkr<sup>2</sup>.—The end of the *varga* is here marked by च in bfk, not in m<sup>1</sup>.

\* 40<sup>d</sup> is quoted by Śadgurusīṣya on RV. x. 119; cp. Āṛśānukrāmaṇī x. 53<sup>e,d</sup> also quoted by Śadgurusīṣya, whose reading differs from that of the published text.

#### 9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. ‘To this our’ (*imam̄ nah*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma<sup>a</sup>.

संसुवः hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>, संसुतिः r.—वैरूप्यक्रापिसोमानाम् hm<sup>1</sup>r bfk, सोमापिवैरूप्यानां गु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इम् गु hm<sup>1</sup>r, लिम् तु fk, लिम् गु b.

\* Cp. Sarvānukrāmaṇī: *agni-varuṇa-somānām . . . aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself<sup>a</sup>; but Soma is

praised with the sixth (6) and with the ninth in three verses (9<sup>a,b,c</sup>).

चतस्रस्त्वच् hm<sup>1</sup>r, चतस्र् इति bsk.—सोमसु hm<sup>1</sup>r, सोमस्य fk, सौम्यस्य b.—षष्ठा च hm<sup>1</sup>r, षष्ठां तु bsk.—नवम्या hm<sup>1</sup>r<sup>3</sup>, नवम्यां bskr<sup>2</sup>, नवम्याश्च r.

<sup>a</sup> According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa<sup>a</sup>, while the last verse (9<sup>d</sup>) is addressed to Indra alone<sup>b</sup>. ‘I’ (aham: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस्रः m<sup>1</sup>br, तिस्रः fk, तत्र hdr<sup>3</sup>.—ऐक्ष्मेवोत्तमं पदम् hdm<sup>1</sup>, ईक्ष्मेवोत्तमं पदम् r, ईक्ष्मेवोत्तमो अग्नीं bskr<sup>3</sup>(r<sup>2</sup>?).

<sup>a</sup> The Sarvānukramaṇī makes no specific statements about RV. x. 124. 5-8, simply remarking: śisṭā yathānipātam. <sup>b</sup> According to the Sarvānukramaṇī the whole of 9 is addressed to Indra: aindry uttamā.

44. ‘Not him’ (na tam: x. 126)<sup>a</sup>. The following hymn is to Rātri (x. 127). That which (begins) ‘To me’ (mama: x. 128) is addressed to the All-gods. The hymn addressed to Lightning ‘Obeisance to thee’ (namas te)<sup>b</sup> is a benediction. But that which follows,

रात्राः hm<sup>1</sup>r, रात्रं bsk.—वैद्युतं hdr, वैद्युतं b, वैद्युते fk.—आशीर्वादः bsk, लाशीर्वादः hm<sup>1</sup>r.—यत् hm<sup>1</sup>bskr<sup>2</sup>, तत् r.

<sup>a</sup> According to the Sarvānukramaṇī this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. <sup>b</sup> The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning ā yasmin devavīlaye. The second consists of four stanzas, beginning ā rātri pārthivīam, and corresponds to the first four stanzas in Aufrecht’s xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning arvāñcam indram amuto havāmahe, and corresponds to the first stanza of Aufrecht’s xx. Then comes the Lightning hymn of four stanzas, beginning namas te astu vīdyute, referred to above. Next follows a long khila of forty stanzas, beginning yāñ kalpayanti no ṛrayāḥ and described in the accompanying Anukramaṇī with the words: yāñ: catvāriṣat, pratyāñ-krityā-nāśanam, āśīḥ; pañktyantam. It is mentioned by its pratika yāñ kalpayanti in Rgvidhāna iv. 6. 3 and described there, iv. 8. 4, as kṛtyā-sūktam; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlvi, p. 602, on AV. x. 1). Cp. Meyer, Rgvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. '(The spell) which our foes prepare' (*yām kalpayanti no 'rayah*), is destructive of sorcery<sup>a</sup>. 'Bestowing length of life' (*āyusyam*)<sup>b</sup> is (in) praise of gold for oneself<sup>c</sup>. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

गोऽरथः hdm<sup>1</sup>r, न हति b, नति f, नति k. — छात्या० m<sup>1</sup>r, छात्यां hd, छात्या bfk. — नाशनमात्रमः hdm<sup>1</sup>r, देवतमुच्चते bfk. — नासवत् hdr, नासवत् f, नासवत् b, नेति अत् r<sup>1</sup>r<sup>4</sup>r<sup>1</sup>, नाशिवत् k.—The end of the *varga* is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> The same description, *kṛtyānāśanam*, in the Anukramaṇi of the khila collection. In AV. Parīṣīṭa 34. 2, this and other hymns of the same character form the *kṛtyāgama*, and are described as counteracting sorcery, *kṛtyāpratiharaṇāni*. <sup>b</sup> This khila immediately follows *yām kalpeyanti* in the Kashmir collection. It is described in the accompanying Anukramaṇi as *āyusyam : dāta ; dākṣayānāḥ . . . hiranyātmastutih*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note<sup>1</sup>. This khila is also mentioned in the R̄gvidhāna iv. 9. 1: *āyusyam āyurvarcasayam sūktam dākṣayānam*; cp. Meyer, p. xxiii. <sup>c</sup> The expression used in the khila Anukramaṇi, *hiranyātmastutih*, seems to mean 'self-praise in connexion with gold.'

#### 10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutional (*bhāvavṛtta*); also the next<sup>a</sup>, 'The sacrifice which' (*yo yajñāḥ*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

सूते hdm<sup>1</sup>r, च या bfrkr<sup>2</sup>.

<sup>a</sup> Cp. R̄gvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*yānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1<sup>ab</sup>), and the Aśvins in the next (1<sup>cd</sup>).

भूमिष्ठ hm<sup>1</sup>r, पूषा च bfrkr<sup>2</sup>.—चश्चिनी चोत्तरे ततः Am<sup>1</sup>, अश्चिना उत्तरेण तु bfrkr<sup>2</sup>.

48. 'Forth, well' (*pro su*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi*: x. 134. 7) is addressed to the All-gods<sup>a</sup>. In the (hymn) 'Under which tree' (*yasmin vrkṣe*: x. 135) the celestial Yama is praised.

प्रो वैन्द्रे hbf, प्रो वैन्द्रं m<sup>1</sup>r.—०देवृक् तु hm<sup>1</sup>r, ०देवुक्षात् b, ०देवुस्तात् fsk.—वुस्तानः m<sup>1</sup>, वुस्तान् hdbf, ०स्ताने kr.

<sup>a</sup> The Sarvānukramanī has no statement about this stanza.

49. The hymn ‘The Hairy One (bears) Agni’ (*keśy agnim*: x. 136) is addressed to the Hairy Ones<sup>a</sup>; in that which follows, ‘And, O Gods’ (*uta devāḥ*: x. 137)<sup>b</sup>, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केशयिं r, केशेयिं hd, केशायिं b, केशायं f.—केशिनं bsk, केशिनः hdm<sup>1</sup>r (केशिनं S).—उत bf, उद k, ह्युत् hdr, युत् m<sup>1</sup>.—देवानामत्र चादा स्थाद् A, चृगादा तत्र देवानां B.—वातदेवृक्षः परः B, वायवृक्षृच उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

<sup>a</sup> The reading *keśināḥ* would mean, ‘is addressed to the Hairy One’; but as the Sarvānukramanī has *kaisinam* and Sāyaṇa (on x. 137. 1) has the explanation *agnisūryavāyudevatākam*, I have preferred to read *kaisinam* as referring to the ‘Three Hairy Ones’ (cp. above, i. 95). <sup>b</sup> The Sarvānukramanī gives no details about this hymn, describing it simply as *vaiśvadevam*.

50. The stanza ‘May they protect’ (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

०देवृक् तु hdr, ०देवुत् m<sup>1</sup>, ०देवृक् स्थाच् b, ०देवस्था (स्थिशः) f.—०दैवतः hm<sup>1</sup>b, ०दैवतः r, ०दैवत fsk.—परः hm<sup>1</sup>r, चृतः br<sup>2</sup>, रुतः fk.—स्थादेतद् hr<sup>3</sup>m<sup>1</sup>, स्थाद्वि तद् r, सूक्ष्मं स्थाद् bf.—विश्वमैषज्यं hdbr, विमैषज्यं fk, वैश्वमैषज्यं m<sup>1</sup>.—रपसो वा विनाशनम् hm<sup>1</sup>r, रपसस्थापनोदनम् bskr<sup>2</sup>.—The end of the *varga* is here marked by ७० in b, by १ in fk, not at all in dm<sup>1</sup>.

#### 11. The khila ‘Bhūmih.’ Deities of RV. x. 138-142.

51. The following hymn, ‘The Earth’ (*bhūmih*)<sup>a</sup>, is addressed to Lāksā<sup>b</sup>. The next hymn, ‘Of thee’ (*tava*: x. 138), is addressed to Indra. In the (hymn) ‘Sun-rayed’ (*sūryaraśmih*: x. 139) the first triplet (1-3) is addressed to Savitṛ.

खाचं bfk, खाचा hdm<sup>1</sup>r.—त्वचिन् hm<sup>1</sup>r, त्वस् b, त्वशा fk.

<sup>a</sup> This khila, consisting of seven stanzas and beginning *bhūmir mātā, nabhaḥ pitā, aryamā te pitāmahāḥ*, follows *yām kalpayanti* in the Kashmir collection. The pratīka of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. <sup>b</sup> Lāksā has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)<sup>a</sup> praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya<sup>b</sup>.

परोच्चु hm<sup>1</sup>r, परोचं तु bfk<sup>r</sup>.—वैष hm<sup>1</sup>r, वैव b, वैव fkr<sup>2</sup>.

<sup>a</sup> That is, in the third person. <sup>b</sup> Indra is mentioned in 4 and 6, and Sūrya in 4. The Sarvānukramanī has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated<sup>a</sup>. Now ‘O Agni, thine’ (*agne tava*: x. 140) is addressed to Agni; that which follows, ‘O Agni, to (us)’ (*agne acha*: x. 141)<sup>b</sup>,

प्रकीर्तिताः bskr, तु कीर्तिताः m<sup>1</sup>.—तथे त्वयि bskr, तवत्यमि m<sup>1</sup>.—यत्परम् m<sup>1</sup>f, तत्परम् b, यत्पराम् kr.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> That is, Savitṛ, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79<sup>a,b</sup>); but this is the only position in which it might be genuine.

<sup>b</sup> This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyam vāisvadevam ca*, must have a different sense from that required in A. See note <sup>a</sup> on 54.

54. is addressed to Agni and to the All-gods<sup>a</sup>. Now in the (hymn) ‘This’ (*ayam*: x. 142), the four Śāringas, as seers of couplets (*dvṛcāḥ*), adored Agni severally<sup>b</sup>.

च अयम् m<sup>1</sup>r, चायम् hd, वायम् b, (वैश्वदे)वायं fk.—तु दृचाः m<sup>1</sup>r, तु द्वृचाः r<sup>3</sup>, उद्वृचाः hd, तु यद्वृचाः b, तु यस्विचाः f (दृचाः S).—अपिम् r, पिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> If 53<sup>c,d</sup> is not genuine, these words would mean: ‘There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)’: cp. BD. vii. 143, note <sup>a</sup>. This would be in agreement with the Sarvānukramanī which describes 141 simply as *raistaderam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5.      <sup>b</sup> That is, each with a couplet. Cp. Sarvānukramanī: *ayam*: *astau*; *dvyoऽहं* *śāringāḥ* . . . *āgneyam*; and see Sadguruśīya's explanation of *dvyoऽहं* as 'seer of two stanzas.'

### 12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khanāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm<sup>1</sup>r, चतः परम् bsk.—यस्तथाम् bm<sup>1</sup>r, यस्तथाम् hdfk.

56. they declare to be an esoteric (*aupaniṣada*) evolutional (*bhāvavṛitta*)<sup>a</sup> hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāthā*<sup>b</sup> with its extended leaves<sup>c</sup>.

सूर्यं hm<sup>1</sup>r, वर्णं fk, वर्णं b.—प्रचष्टते hm<sup>1</sup>r, चदन्ति तु bsk.—उत्तानपर्णं पाठा तु m<sup>1</sup>, उत्तानपर्णं पागम b, उत्तरानपर्णं पाठां तु fkr<sup>2</sup>.—महीषधिम् bkr<sup>2</sup>, महोषधिं t, महीषधीम् m<sup>1</sup>.—<sup>56</sup><sup>d</sup> is found in B and m<sup>1</sup> only.

\* Cp. above, ii. 120, 121; v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutional, that is, connected with birth or cosmogony. The Sarvānukramanī has no reference to this, but speaks of the hymn as *upaniṣat* (Sadguruśīya: *upaniṣat-samjñām*).      <sup>b</sup> As the name of a plant the word *pāthā* seems hitherto to have been noted by the lexicographers only. But the Rgvidhāna, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV ii. 27. 4; and this was perhaps the original form here.      <sup>c</sup> The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife<sup>a</sup>.

'O Aranyāni' (*aranyāni*: x. 146) is (in) praise of Aranyāni. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी fk, पतिसंवन्नी r<sup>2</sup>, पति संवन्नी m<sup>1</sup>.—त्वत्तात्त्वाः b, संव्यात्त्वाः fk, त्वं पात्ताः r<sup>2</sup>, त्वं यात्त्वा m<sup>1</sup>.—सपत्न्यपनीदिकाम् m<sup>1</sup>b, सपत्न्यपनीदिकाम् fr<sup>2</sup>, सपत्न्यपनीदिकाम् k.—सदृशरे b, सदृशरे d, तदृशरे m<sup>1</sup>r, सदृशरे bsk.

\* The Sarvānukramanī has *sapatnibādhanam*, with which expression cp. Rgvidhāna iv. 12. 3; *sapatnīm bādhetē tene*.

58. 'Savitṛ with bonds' (*savitā yantraiḥ* : x. 147) is addressed to Savitṛ. 'Enkindled even thou art fanned' (*śamiddhas cit sam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*) <sup>a</sup>.

मेधासूक्तमतः परम् bskr, मेधां मेधोत्तरं तु चत् hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes next after *bhūṣṇī*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the Rgvidhāna, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*) <sup>a</sup> is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsah* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhayah* : x. 154) they declare to be evolutional.

आपेयमासुरित्वात् hdm<sup>1</sup>r, आपेयं सामुरेति k, आपे सामुरेति<sup>2</sup> bf.—इति MSS. and r.—प्रवचते hm<sup>1</sup>r, वदति तु bskr<sup>2</sup>.—59<sup>d</sup>=56<sup>b</sup>.—The end of the *verage* is here marked by १२ in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection immediately follows the Medhāsūkta. Its position immediately before RV. x. 152 is indicated by the pratika of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven atichandas metres, it is thus described in the accompanying Anukramanī : *ā sūs* : *sapta*; *āharvanas subheṣajah*; *āgneyam*; *prakṛtiḥ*, *kṛtir*, *ākṛtir*, *vikṛtis*, *samkṛtir*, *abikṛtir*, *ulkṛtayāḥ* [*ulkṛtih*]. The RV. Prātiśākhya remarks (xvi. 25) that these seven metres are found, not in the RV., but only in Subheṣaja (explained by Uvāča as the name of a seer). On this Weber, Indische Studien, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The Gopatha Brāhmaṇa, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from Subheṣaja,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parēvātāḥ*) and the Anukramanī (*ā sūs*) have उ, which appears as ए in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūt* is used of Agni in RV. i. 146. 5.

### 13. Deities of RV. x. 155–159.

60. 'O Arāyī' (*arāyi* : x. 155) is destructive of bad luck <sup>a</sup>: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) Brahmanāspati is praised either as the chief deity or incidentally;

तत्र hm<sup>1</sup>r, चत्र fsk, वच b.—इति द्वृचे hdr, इति तु द्वृचे m<sup>1</sup>, इति लृचे bsk.—Before 60, bskm<sup>1</sup>r insert the following śloka :

शैनको वेशदेवं तु मन्यते शाकटायमः ।  
मुक्तेऽस्मिदेवतास्त्रित्र एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53<sup>a,b</sup>, where it is appropriate, while here there is nothing to which ‘these three deities’ can refer. It occurs over again after 79<sup>a,b</sup> in several, if not all, the B MSS. With the first line cp. viii. 11<sup>c,d</sup>.

<sup>a</sup> The Sarvānukramanī has the same expression, *alakṣmīghnam*; cp. Rgvidhāna iv. 15. 2: *alakṣmīnāśanārtham*.

61. and Indra (is praised) in the (stanza) ‘When’ (*yat* : x. 155. 4), the All-gods in the stanza ‘Around’ (*pari* : 5). And the (hymn) ‘Agni’ (*agnim* : x. 156) is addressed to Agni. ‘Now these indeed’ (*imā nu kam* : x. 157) is addressed to the All-gods.

इदृशेव hm<sup>1</sup>r, इदृशं चेव bsk.—चापिम् hdr, लपिम् bskr<sup>2</sup>.

62. Indra <sup>a</sup> is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character <sup>b</sup>.

प्राधान्यतस्यत्र hdm<sup>1</sup>r, प्राधान्यतो वाच b, प्रधानतो वाच fkr<sup>2</sup>.—सह सुतः hm<sup>1</sup>r, च संस्तुतः bsk.—मरुद्विष्य hdbk, महद्विष्य r.

<sup>a</sup> The Sarvānukramanī simply describes x. 157 as *vaisvadevam* without any reference to Indra.   <sup>b</sup> This pāda occurs in four previous passages : iii. 76; iv. 18; v. 87; vi. 94.

63. Now ‘May us the Sun’ (*sūryo nah* : x. 158) is addressed to Sūrya; but as to the (hymn) ‘Aloft that’ (*ud asau* : x. 159), Paulomi in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु hr, सूर्यं तु m<sup>1</sup>, सौर्यं खाद् b, सौर्यं खा fsk.—यत्तेतद् m<sup>1</sup>r, यत्तेतद् hfb, च लतद् k.—खाशुण्डास् m<sup>1</sup>r, खां गु<sup>o</sup> hd, खगुणां bsk.—तत्र hfb, तत्र r.—च शंसति hm<sup>1</sup>bsk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bfl, not in hdm<sup>1</sup>.

#### 14. Deities of RV. x. 160–164. The seer Kapota Nairṛta.

64. ‘Of the potent’ (*tivrasya* : x. 160) is addressed to Indra. ‘I release’ (*muñcāmi* : x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya’s <sup>a</sup> is spoken of as destroying ‘royal consumption’ (*rāja-yakṣma*) <sup>b</sup>.

भेषज्यं hm<sup>1</sup>r, भेषजं fk, omitted in b.—राजयद्वमहणं m<sup>1</sup>, °हृगं hdbfskr.

<sup>a</sup> The seer of this hymn is stated by the Ārṣānukramanī and the Sarvānukramanī to be Prājāpatya Yakṣmanāśana. <sup>b</sup> The hymn is described in the Sarvānukramanī as *rājayaakṣmaghnām*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name<sup>a</sup>. Now as to the (hymn) ‘With the prayer’ (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni<sup>b</sup>.

लिङ्गोक्तदेवतम् hm<sup>1</sup>rbs, °देवतम् fk.—राजोद्धामेयमित्युत्तं f, राजोद्धायमित्युत्तं b,  
रचोद्धामेयमित्युत्तं hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>k (cp. v.r. on viii. 40), गर्भसंस्कवसंयुतं r.—यत्तेतद् m<sup>1</sup>f,  
यत्तेतद् hrk, यत्तेति b (cp. v.r. on viii. 63).—°हृणेति तु hm<sup>1</sup>r, °हृणेति च bk, °हृणेति च f.

<sup>a</sup> 65<sup>ab</sup> is quoted by Śadguruśīya on RV. x. 161. <sup>b</sup> Cp. above, viii. 40.

66. This is also recognized (*dr̥stam*) as a consecrating prayer for children issuing from the womb (*sravatām*) ‘Vena saw that’ (*venas tat paśyat*)<sup>a</sup> is addressed to Vena. ‘From the eyes’ (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)<sup>b</sup>.

66<sup>ab</sup>=v. 87<sup>c d</sup>.—चैतद् m<sup>1</sup>, चैनं b, चैवं fk.—चैवं तु वेनस्त् पश्यत् hdr, भाववृत्तं  
परं चैतद् Bm<sup>1</sup> (चैतद् m<sup>1</sup>, चैवं kr<sup>2</sup>, चैनं b).

<sup>a</sup> This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramaṇī: *venas: tr̥cām; veno; bhāvavṛttam tu*. The reading of B refers to this khila less definitely by the latter description. <sup>b</sup> Cp. *yakṣmaghnām* in the Sarvānukramanī.

67. ‘Depart’ (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni<sup>a</sup> are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

पिरेव च bfk, पिरेव तु hm<sup>1</sup>r.—दीर्घतपाः m<sup>1</sup>r, °तपा b, दीप्ततपाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दीर्घ-  
तमाः hd, °तमा fk.

<sup>a</sup> There is no mention of Indra and Agni here in the Sarvānukramanī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest<sup>a</sup>: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चक्रे bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—०पिधाने bfkr, ०पेधाने hd, ०मिधाने m<sup>1</sup>.—स तम् m<sup>1</sup>r, शतम् bfkr<sup>2</sup>, सुतम् hdr<sup>3</sup>.—कपोतं सुतवानृषिः bfkr, कपोतो निर्वतसदा Am<sup>1</sup>.—The end of the *varga* is here marked by ९४ in f, by ९५ in b, not at all in hdm<sup>1</sup>k.

\* Cp. the words of RV. x. 165. 3: āśtryām padam kṛṇute agnidhāne.

### 15. Deities of RV. x. 165–174.

69. with the hymn 'O gods' (*devāḥ*: x. 165): it is stated to have the object of expiation <sup>a</sup>. '(Make) me a bull' (*rśabham mā*: x. 166) is destructive of rivals. 'By which this' (*yenedam*) <sup>b</sup> is addressed to Mind (*mānasā*).

In bfk, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्तिः, there is a lacuna between the first two words of 69 and the last two of 70.

<sup>a</sup> Cp. Sarvānukramanī: *prāyaścittam idam*, adding *vaśvadevam*, of which nothing is said here. <sup>b</sup> This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtam bhuvanam bhavisyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manah śivasamkalpam astu*. The first six stanzas are identical with VS. xxiv. 1–6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramanī: *yena: saptonā; mānavah (mānasah?) śivasamkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratīka (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jamadagni) <sup>a</sup> saw (the hymn) addressed to Indra (beginning 'To thee' (*tubhya*: x. 167). Varuna, Vidhātr, Anumati <sup>b</sup>, Dhātr, Soma, Br̥haspati—

विधातानुमतिर् hdr, विधातामति m<sup>1</sup>, lacuna in bfk, cp. critical note on 69.

<sup>a</sup> Cp. Ārṣānukramanī x. 86: viśvāmitrajamadagnī (= Sarvānukramanī) r̥ṣir [r̥ṣi] gāthinabhārgavau. <sup>b</sup> ७०<sup>c</sup> has one syllable too many; cp. 68<sup>d</sup>.

71. these six deities are there praised in the third stanza (x. 167. 3)<sup>e</sup>. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father <sup>b</sup>.

तत्र hbfk, त्वत्र m<sup>1</sup>r.—तृतीयायामृचि सुताः hm<sup>1</sup>r, तृतीयामिचि सुता b, तृतीया-  
मिति संसुतः fk.—परेणास्त्रौद् hm<sup>1</sup>r, परेणौस्त्रौद् bbfk.—अग्निः b, अग्निं hdm<sup>1</sup>rsk.

<sup>a</sup> Sarvānukramanī : tṛtīyā līṅgoktadevalā; cp. Sadgurusīsyā. <sup>b</sup> Cp. Ārṣānu-  
kramanī x. 87 : vātāyano munih sūktam vātasyety anilo jagau.

72. The seer Śabara<sup>a</sup> saw the hymn which (begins) 'Refreshing' (*mayobhūḥ* : x. 169). Now various kinds of milch kine are there praised <sup>b</sup>.

यत्पूज्ञम् hm<sup>1</sup>r, तत्पूज्ञम् bbfk.—छवर कृषिः r, कृबरो कृषिः hdm<sup>1</sup>, हमर r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>,  
खमरा कृषिः fk, खमरा रिषिः b.—तत्र तु hm<sup>1</sup>r, तत्र च bbfk.—72° = v. 92°.

<sup>a</sup> The name of the seer is Śabara in the Ārṣānukramanī and the Sarvānukramanī.

<sup>b</sup> The Sarvānukramanī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāṭ* : x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam* : x. 171) is addressed to Indra; 'Come hither' (*ā yāhi* : x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā* : x. 173, 1) are two hymns (173, 174) for consecrating a king<sup>a</sup> who has been anointed <sup>b</sup>.

आ याही० b, आ याहि० fk, स्वा याही० m<sup>1</sup>r, न्वा याहि० h, आ याहि० d.—०४  
सुतिः hd, ०४ः सुतिः m<sup>1</sup>r, ०४ स्वतः b, (०४) संस्वतः fk.—राज्ञे०भिषक्ताय hm<sup>1</sup>rs, राज्ञे०  
०भिषक्तस्य bbfkr<sup>2</sup>.—चानुमन्त्रणी hm<sup>1</sup>r, चाभिमन्त्रणी bbfk, अभिमन्त्रणे० s.—The end of  
the *varga* is here marked by १५ in hbfk, not in m<sup>1</sup>d.

<sup>a</sup> The Sarvānukramanī describes these two hymns as *rājña stutiḥ*; cp. Rgvidhīma  
iv. 22. 4. <sup>b</sup> 73<sup>rd</sup> is quoted by Sadgurusīsyā on RV. x. 173.

#### 16. Deities of RV. x. 175–181.

74. Ārbudī<sup>a</sup> saw the next (hymn) 'Forth you' (*pra vah* : x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavah* : x. 176. 1) is addressed to the Rbhūs.

याव्यां hd, याव्या० bbfk, याव्यां r.—०र्वदिः hm<sup>1</sup>fr, ०र्वदिः b, ०र्वदः k, ०र्वदः r<sup>2</sup>.—  
चत्वतः hm<sup>1</sup>bbfkr, चत्वतः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—०र्भव्युक्तं प्र hm<sup>1</sup>r, ०र्भवा प्र fk, ०र्भव्यां b.

<sup>a</sup> Cp. Sarvānukramanī : *pra vah . . . ārbudīr grāvopā* 'stut'

75. Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*<sup>a</sup>).

पतंगसु॒ हृद॑ व॒ पतंसु॒ म॑, ——॑ फ॒ — तथा॑ परे॒ ह॑ र॒, अथा॑ परे॒ ब॒, अथा॑ परे॒ फ॒.

\* The Sarvānukramanī uses the same word to describe this hymn; cp. Rgvidhāna iv. 22. 5: *māyābhedanam etat.*

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza : x. 177. 2) is praised Vāc, the goddess who cherishes in her heart<sup>a</sup> the speech which is well known (*viditām*)<sup>b</sup>.

मायाभेदे॑ म॑ फ॒ क॒, मायाभेद॑ ब॒ — सुतेव्याह॑ म॑, सुतेव्याह॑ ब॒ फ॒ क॒ — देवी॑ विभर्ति॑ म॑, देवी॑ विभर्ति॑ ब॒, देवो॑ विभर्ति॑ फ॒, भवति॑ क॒ — या॑ म॑ ब॒, पा॑ क॒ — वाच॑ विदितां॑ सती॑ म॑ ब॒, वाच॑ विदितां॑ सती॑ फ॒, वाचा॑ विदितां॑ सती॑ र॒ — This śloka is found in B and m<sup>1</sup> only.

\* Cp. the words of RV. x. 177. 2: *patamgo vācam manasā bibharti . . . dyotamānām.*

<sup>b</sup> This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turiyam vāco manusyā vadanti.*

77. The hymn 'Forthwith this' (*tyam ū śu*: x. 178), which has Tārkṣya for its deity, they regard as a charm for good luck (*svastyayana*)<sup>a</sup>. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathaś ca*: x. 181), is addressed to the All-gods.

त्यम् शु॑ तार्च्यदेवत्यं॑ म॑ फ॒ क॒ र॒ (तार्च्य॑ क॒ र॒), त्यम् शु॑ तार्च्यदेवत्यं॑ ब॒, त्यमूच्छ्वति॑ तु॑ सौपर्णे॑ ह॑ द्र॒. The reading of the B MSS. is favoured by the Sarvānukramanī, which describes the hymn as तार्च्यम् — उदैन्द्रे॑ ह॑, उदैन्द्रे॑ म॑, उदैन्द्रे॑ फ॒, उदैन्द्रे॑ ब॒, उदैन्द्रे॑ र॒ — वैश्वदेवं॑ तु॑ ह॑ द्म॑ र॒, वैश्वदेवं॑ स्नात॑ ब॒ फ॒ — चेति॑ च॑ ह॑ र॒, चेति॑ तु॑ ब॒, no particle in fk.

\* Cp. Rgvidhāna iv. 23. 2: *tyam ū śu iti svastyayanam.*

78. In it the first three seers<sup>a</sup> have declared their own power: how the Rathamtara chant (*stotru*) and how the Br̥hat chant,

०चक्षुस॑ ह॑ र॒, ०चक्षुस॑ ब॒, ०चक्षुस॑ फ॒ — तचक्षा॑ ह॑ र॒, तचक्षा॑ फ॒ — ऋषयस्त्वयः॑ ह॑ द्र॒, ऋषयस्तुतः॑ फ॒, ऋषयस्त्वयः॑ ब॒ — The end of the *varga* is here marked by १६६ in bfk, not in ह॑ द्म॑.

<sup>a</sup> That is, Dhātṛ, Savitṛ, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathamता, the Br̥hat, and the Gharma.

### 17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitṛ<sup>a</sup> is implied. Now in the hymn ‘Br̥haspati’ (*br̥haspatih*: x. 182) Br̥haspati is praised.

संभूतो hd, संभूतः m<sup>1</sup>, संभूतो br̥, संभूता (धर्माः) fk.—घोपलच्यते hrbfk, चाप-  
लच्यते m<sup>1</sup>, (वादच्यै) वात्र दृश्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—Instead of 79<sup>cd</sup>, given in the text according to  
the reading of hdr, m<sup>1</sup>bfkr<sup>2</sup> have substituted a line which has already occurred twice  
before in B MSS.:

सुतेऽस्मिन्देवतास्तित्र एता एव प्रकीर्तिताः । (तु कीर्तिताः m<sup>1</sup>)

b alone further adds the line—

अस्मौत्यरेण सुतेन तपुमूर्धा वृहस्तितम् ।

<sup>a</sup> Cp. RV. x. 181. 3: ā sūryād abharan ghammar etc.

80. Some consider this praise (of Br̥haspati) to be prayers for the institutor of the sacrifice (*yajamāna*)<sup>a</sup>.

The hymn of Prajāvat Prājāpatya, which (begins) ‘I saw thee’ (*apaśyam tvā*: x. 183)<sup>b</sup>,

यजमानस्य hm<sup>1</sup>r, यजमानार्थाः b.—केचिदेतां सुति विदुः hm<sup>1</sup>r, केचिदेव वदन्ति  
ताः b.—80<sup>ab</sup> is omitted in fkr<sup>2</sup>.

<sup>a</sup> The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *atka* karad *yajamānāya śām yoh*. <sup>b</sup> 80<sup>cd</sup>=Āśānukrāmaṇī x. 95<sup>cd</sup>, except that the reading there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son<sup>a</sup>, then

देवता MSS. and r.—सिङ्गेरेवाच लचिताः bf, सिङ्गेरेवार्थलचिताः kr<sup>2</sup>, सिङ्गेरेवाच  
देवता: hdr.—प्रथमा हि वदत्य ग्रहम<sup>1</sup>r, प्रथमायामृचि सुताः b, प्रथमायामृचि सताः f.—This sloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukrāmaṇī: *anvṛcayat yajamānapatnīhotrāśāḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Vispu' (*visṇuh*: x. 184) they declare to be addressed to the All-gods<sup>a</sup>.

०स्व त्वयः hdm<sup>1</sup>r<sup>3</sup>, ०स्वत्स्वयः r, ०स्वत्युषेः bsk.—सूक्तं तु hm<sup>1</sup>r, अत्सूक्तं bsk.—प्रदद्यते hm<sup>1</sup>r, तदुच्यते bsk.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *lingoktadāivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring<sup>a</sup>. Now the following (hymn) is 'O Nejamesa' ('nejamesa')<sup>b</sup>. It is stated to be optionally (applicable: *vā*)<sup>c</sup> with a view to offspring.

स्वदारं hm<sup>1</sup>r, स्वदरि bsk.—परं hm<sup>1</sup>r b, परे kr<sup>2</sup>.—चेजमेषेति hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, मर्जमेषेति b, गर्भमेषं हि r.—गर्भार्थं वा तदुच्यते hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, गर्भार्थं तावदुच्यते r, गर्भाशीरिव वोच्यते b, गर्भाशीरेव नोच्यते sk.—The end of the *raga* is here marked by १० in bk, by २७ after ८३<sup>ab</sup> in f, not at all in hdm<sup>1</sup>. Owing to the transposition of ८४, ८५, the figures indicating the end of *vargas* १७, १८, १९ have got shifted, but come right again at २०.

<sup>a</sup> Cp. Sarvānukramaṇī: *garbhārthāśih*. <sup>b</sup> This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrechu's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yásām udhas caturbilam* and coming before RV. x. 170. <sup>c</sup> I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejamesa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the Grhya Sūtras; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in *Bṛgvidhēna* iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejamesa, by Winternitz, JRAS., 1895, pp. 149-155.

### 18. The khila 'Nejamesa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'<sup>a</sup>—with (this) half of the whole (first) stanza he<sup>b</sup> means this whole combination (*yoga*) of prayer<sup>c</sup>:

अस्मै bm<sup>1</sup>, असी r, these two and the following three syllables (मे पुच्च) omitted in sk.—पुच्कामाया m<sup>1</sup>r, पुच्कामाय b, कामाय sk.—सवागर्जेन skr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सर्वाः गर्जेन b, चक्षुमर्जेन m<sup>1</sup>, अच्छादर्घेच r.—यत्कृतम् skm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यकृतमम् b, तत्कृतम् r.—आशिषो योगमेति हि all MSS. and r.—षष्ठो m<sup>1</sup>, षष्ठौ r, षष्ठो b, षष्ठो f, षष्ठो k, षष्ठो r<sup>2</sup>.—

गोर्येन  $m^1r^1r^4r^6$ , गी वेनु fk, गौर्येनु  $r^2$ , गी वेनु b.—मन्त्रते all MSS. and r.— $m^1$  is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others (bfkr  $r^2r^4r^6$ ) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

<sup>a</sup> The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*survargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyeś me &c.*) may be taken to represent the whole khila of three stanzas.'

<sup>b</sup> That is, Māṭhara,

whose view, in connexion with the Bāskala school, is stated in the next śloka.

<sup>c</sup> According to the rule of AGS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māṭhara is that in the name (Nejameṣa) the letter *e*<sup>a</sup> is intended to (arouse) compassion; while the Bāskalas (say) that in the verb (*ādadhe*)<sup>b</sup> the two *e*'s (*ay-oh*) have the meaning of a past tense (*bhūtakaranya*) in (the sense of) *au* (*āv-i*)<sup>c</sup>.

कम्पार्थे  $m^1kr$ , <sup>a</sup>काम्पार्थो b.—गान्धि  $m^1rf$ , नान्धि k, नान्धि b.—माठरः r, मांधरः  $m^1bfk$ .—आस्ताते  $m^1biskr^2$ , आस्तातः r.—बाष्कला b, बाष्कुला r, बाष्कुलान् f, वाष्कला k, वास्तव्या  $m^1$ .—आव्ययोरिति b, भग्नाव्ययोरिति f, भग्नाव्ययोरिति k, स्त्रीव्ययोरिति r, च्छीर्षयोहत  $m^1$ .

<sup>a</sup> That is, in Nejameṣa instead of the regular Naijameṣa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. <sup>b</sup> This remark refers to the verb used in the second stanza: *yatheyam prthivi .. garbham ādadhe* and to its interpretation by the Bāskalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings -*e*, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhāt-te*, 3rd pers., beside *ādadh-e*, 1st pers. <sup>c</sup> That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa<sup>a</sup>, Aryaman, Mitra. Now in very few<sup>b</sup> other (hymns) addressed to the Ādityas,

माहित्रं  $hm^1r$ , माहित्र b, माहूत्र fk.—सूर्यवरुणमित्राताम्  $hdm^1r$ , पश्चार्थमित्रज्ञ b, भूर्णामित्रिषेषां fk.—०तरेषु तु  $hm^1rk$ , ०तरेषु च bf.—86<sup>b,c</sup> is omitted in  $r^1r^4r^6$ .

<sup>a</sup> I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varunāryamamitrāñām*) has occurred twice before: iii. 108<sup>a</sup> and v. 50<sup>c</sup>.      <sup>b</sup> ‘Very few’ is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*drṣṭa*) as also benedictory in the valediction of travellers <sup>a</sup> (*yātām*).

देवाः m<sup>1</sup>, देवा h b sk, वाता r.—वै श्रुतम् hdm<sup>1</sup>, विश्रुतम् br, त्वेष्वृतम् fk.—यातयपि  
b, यातमपि f, पातमपि m<sup>1</sup>kr.

\* The emendation *yātām* is supported by the use of *adhvāsu* in RV. x. 185. 2 and by the words of the Rgvidhāna iv. 23. 3: *mahi trīñām avo 'stv iti svastyayane japet*. Cp. RV. viii. 83. 6: *kṣiyanto yānto adhvānn ā devā vṛḍhāya hūmahe*. This hymn is described as *svastyayānam* in the Sarvānukrāmaṇī also.

88. (Then) Ula praised his father Vāta <sup>a</sup> (in) ‘May Vāta’ (*vātah*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the Rg-veda) the (hymn which begins) ‘Forth’ (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas <sup>b</sup>.

वात आपेयमुत्तरम् hdm<sup>1</sup>, आपेयं प्रापये परम् bskr.—दाशतयोषु hdm<sup>1</sup>r, दास-  
तयोषु <sup>1</sup>r, दावतयोषु b, दाशपीषु f.—तु hm<sup>1</sup>rsk, च b.—The end of the *varga* is marked at the end of the next śloka in b, not at all in hdm<sup>1</sup>k. See note at the end of the preceding *varga*.

\* Cp. above, 71.      <sup>b</sup> Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukrāmaṇī also.

### 19. RV. x. 189, 190. The khila ‘Samjñānam.

89. Whatever elsewhere is spoken of as addressed to Jātavedas <sup>a</sup> is (really) addressed to Agni. As to the hymn ‘Hither this bull’ (*āyam gauḥ*: x. 189), Sārparājñī sang of herself (in it) <sup>b</sup>.

०द्वचपेयं hdm<sup>1</sup>r<sup>3</sup>bskr<sup>2</sup>, ०देव सापेयम् r.—स्यं जगौ Am<sup>1</sup>, जगौ स्यम् B.

<sup>a</sup> In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukrāmaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

<sup>b</sup> Cp. Sarvānukrāmaṇī: *sārparājñī; ātmadaivatam sauryam vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākatāyana,

तस्मात् देवता तच्  $hm^1r$ , तस्य स्वादेषता सिव b, तस्य स्वा देवता स्यव f.—सूर्यम्  $hm^1rfk$ , सौर्यम् b. The Sarvānukramanī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—  
च आचार्यः  $m^1rbfk$ , चाचार्यः hd.—श्राकटायनः  $hdm^1r^3bkr^2$ , रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutional (*bhāvavṛtta*)<sup>a</sup> hymn (x. 190) <sup>b</sup>

ददर्शाचाघमर्षणः  $hm^1r$ , ददर्शाचाघमर्षणः b, ददर्शाचाघमर्षणः f.

<sup>a</sup> Cp. Sarvānukramanī: *aghamarṣaṇo*; *bhāvavṛttam*.

<sup>b</sup> With reference to this

hymn, h has on the margin the following lines:

आपेये अघमर्षणसूक्तके ॥  
देवता भाववृत्तसु च्छविद्वाघमर्षणः ।  
ददर्शस्वानुष्ठमं तस्य भावदृतो हरिः कृतः ॥.

92. to which no superior exists either for prosperity or purification<sup>a</sup>. As the horse sacrifice is the chief of offerings, removing every infirmity<sup>b</sup>,

यस्माच्  $m^1$ , पस्मा यस्मा f, यस्मा  $hdbk$ , तस्मा r.— $92^{ed}$ ,  $93^{ab}$  are wanting in  $r^1r^4r^6$ .

<sup>a</sup> Cp. Rgvidhāna iv. 23. 5: *pavitrāṇām pavitram tu japed evāghamarṣaṇam*.      <sup>b</sup>  $92^{ed}$  and  $93^{ab}$  appear with slight variations of reading in Rgvidhāna iv. 24. 2, being there introduced with the words *evaṁ tad ṛṣir abravit*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) ‘Unanimity’ (*samjñānam*)<sup>a</sup> is (in) praise of knowledge.

तदादीनीति h, दीनीति d, दीनीति fk, तदादीनी b, तदादीनि  $m^1$ , तदादीनि तु r, तदादीनि तु  $r^1r^4r^6$ .—संज्ञानं ज्ञानसंस्कारः  $hm^1r$ , संज्ञा ज्ञानसंस्कारः b, संवज्ञानं संस्कारः f.—The end of the *varga* is marked by १० in *hbdk* after the next śloka (94), not at all in  $m^1d$ .

<sup>a</sup> This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anikavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

## 20. Two khilas. RV. x. 191. Mahānāmī stanzas.

94. Now as to the fourth (hymn) ‘Of the handless fiends’ (*nairhastyam*), it is destructive of rivals<sup>a</sup>. ‘Together, together, indeed’ (*sam-sam it*: x. 191. 1) and ‘Forth, of sacrifices’ (*prādīvarāñām*)<sup>b</sup> are traditionally held to be two (stanzas) addressed to Agni<sup>c</sup>.

चतुर्थं चतुर्थं  $m^1 f$ , चतुर्थं च तु  $k$ , चतुर्थं यसु  $hd$ , चतुर्थं यसु  $b$ , चतुर्थस् (तेहस्तवम्)  
 $r^1 r^4 r^6$ .—चेत्वापिदे एव ते  $hdm^1 r$ , स्पापिष्वावेति  $b$ , स्पापिष्वावेति  $f$ .—सूरि  $hd m^1 fr b$ , सूरा  
 $k$ , उमे तवापिदेवते  $r^1 r^4 r^6$ .

<sup>a</sup> This is the khila which in the Kashmir collection comes after *samjñānam*. It consists of three stanzas, and begins *nairhastyam senādarānam*. It is thus described in the Anukramaṇī: *nairhastyam*; *tr̄cam*; *nirhastyah* (nirhastyā MS.); *sapatnaghnam senādarānam*; *ānuṣṭubhaṃ bṛhatimadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamsaṇa*, (2) *sam-sam it*, (3) *samjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*sam-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādīvarāñām* as addressed to Agni. The order in which the Ḍgvidhāna mentions these four khilas is: (1) *aghamsaṇa*, (2) *nairhastyam*, (3) *sam-sam it*, (4) *samjñānam*. Cp. Meyer, Ḍgvidhāna, p. xxvi; Oldenberg, Prolegomena, p. 507.

<sup>b</sup> This khila of seven stanzas, beginning *prādīvarāñām pate vaso*, follows *nairhastyam* and is thus described in the Anukramaṇī: *pra*; *sapta*; *kaśyapo jamadagnir*; *uttamā śāmyur*; *ādyā āgneyi gāyatrī*, *dvitiyā upottamā ūkīḥ pāñktam*, *trtiyā gṛksarastutis sāgnusṭup*; *caturthī saumī*, *pāñcamī saurī*. The last stanza is identical with the last of *samjñānam* (tac chaṇyor ā vṛṇimake, &c.), and is at the same time the concluding stanza of the RV. according to the Bāskala recension; cp. Oldenberg, Prolegomena, p. 495. <sup>c</sup> *Agneyyā* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV. x. 191: *ādyāgneyi*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first<sup>a</sup> (stanza) of ‘Unanimity,’ Uśanā, Varuṇa, Indra, Agni, and Savitṛ are praised, then in the second, the Aśvins.

संज्ञाने  $b$ , संज्ञानं  $hm^1 r$ , संवद्धनि  $fk$ .—अथाश्विनौ  $hm^1 r$ , तथाश्विनौ  $bfk$ .— $y5$  is wanting in  $r^1 r^4 r^6$ .

<sup>a</sup> The irregularity of declension in *prathamasyām* is probably due to the following *tr̄siyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals<sup>a</sup>.

आशिषोऽभिवदति ताः hm<sup>1</sup>rbfk, स ल्लाशीर्वाद उच्चते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—96<sup>cd</sup> and 97 are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard ‘Together, together’ (*sam-sam*: x. 191) and ‘Unanimity’ (*samjñānam*) to be the best (charm for) conciliation <sup>a</sup>.

संवन्नं f, शेवन्नं r<sup>2</sup>, संवर्तनं b, संसवन् hd, संहन्नं m<sup>1</sup>. The name of the reputed seer in Ārṣānukramaṇī x. 99 and in the Sarvānukramaṇī is Samvāvana.

<sup>a</sup> In Rgvidhāna iv. 24. 4, 5 *sam-sam* is described as *saubhrātrkaranyaṇaḥ mahat*, and *samjñānam* as *sandhikaram*.

98. The Mahānāmnī stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years <sup>a</sup>.

महानाम्य चक्षों hdr, माहानाम्यं चक्षचा f, महानाम्य रिवां b.—गुह्यास् m<sup>1</sup>r, गुह्यां bf, गुह्या hdk.—ऐन्द्रासैव यो वदेत् hm<sup>1</sup>r, ऐद्रासत्त्वं वेद b, (ता) ऐद्रासाद्य यो वेद f.—सो हर्षी ब्राह्मः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो ह ब्रह्म hm<sup>1</sup>r, सो ह ब्राह्म b, सा ह ब्राह्म r<sup>2</sup>, सा ह ब्राह्म्य f, Sadgurusīsiya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्त्रीसं.—स राथ्ते hdm<sup>1</sup>r, स्वराथ्ते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वरथाद्यौ b, स्वरथास्ते f, स्वरथास्ते kr<sup>2</sup>.—In m<sup>1</sup> this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m<sup>1</sup>d.

<sup>a</sup> Cp. Bhagavadgītā viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

*tad vai yugasahasrāntam brāhmaṇaḥ puṇyaṁ ahar viduḥ.*

## 21. Mahānāmnī stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas <sup>a</sup>. The deities which appear in praise <sup>b</sup> therein, own the hymn (*sūktabhāy*) <sup>c</sup>. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

त्रुचाधमं  $m^1 b$ , चिचाधमं  $f$ , चिचाधर्मं  $kr^2$ .—सूक्तमाङ्गस्  $fb$ , सूक्तमाहस्  $kr^2$ .—  
तस्मिं  $m^1 b$ , तस्मिन्  $fr^2$ .—सुतौ  $m^1$ , सुतो  $bfkr^2$ .—दृश्यते याः सूक्तभाजः  $m^1$ , दृश्यते यः  
सूक्तमावा  $fk^2$ , दृश्यते यः स सूक्तभाव ब.—प्रधानमुक्तम्  $bfskm^1$ , प्रधानसूक्तम्  $r^2$ .

<sup>a</sup> According to this RV. i. 99 would not be a *sūkta*.      <sup>b</sup> Cp. iv. 143: *stutau yasyeha  
dr̥syate*; see also vi. 16.      <sup>c</sup> 99<sup>b</sup> has one syllable too many.

B 100. Now one should know that the Mahānāmnīs<sup>a</sup> are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣṭam*) in a Brāhmaṇa<sup>b</sup>. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nividīs<sup>c</sup>, as one applies (*āha*) the designation of hymn to the Praisās<sup>d</sup>.

ऐद्वीर्क्षचा  $b$ , ऐद्वीर्क्षचो  $m^1 f$ , ऐद्वीर्क्षचो  $kr^2$ .—विदात्  $m^1$ , विदा  $bfskr^2$ .—दृष्टं  
 $m^1 b$   $bfskr^2$ .—ब्राह्मणे  $b$ , ब्राह्मणं  $fk^2$ , ब्रह्मणः  $m^1$ .—सूक्तवादो निवित्सु  $m^1 b$ , सूक्तशब्दो  
निवित्सु  $fk^2$ .—प्रेषवाहा  $fk^2$ , प्रेषवाह  $m^1$ , प्रेषवाह  $b$ .

<sup>a</sup> These stanzas (= Ait. Ār. iv) form the khila which follows *prādhvarāñām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuśaṅśiśo diśāḥ*, and are thus described in the Annakramanī: *vidā: daśa; . . . cindraṇ pāvamānam ānustubham*, &c. They are described in the Rgvidhāna, iv. 25, as constituting the end of the Rg-veda Saṃhitā. Cp. Oldenberg, Prolegomena, p. 509 f.      <sup>b</sup> Cp. AB. v. 7. 2: *indro vā etālhir mahān ātmāñām niramimita, tasmān mahānāmnyah*; cp. also KB. xxiii. 2.      <sup>c</sup> That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sāstra. Thus the Dūrohaṇa hymn to Indra-Varuṇa is treated as a Nivid (AB. vi. 25. 7).

<sup>d</sup> That is, the *praiśikān sūktam*, which consists of twelve Praisās; see above, ii. 152, 154.

B 101. One should understand that these<sup>a</sup> constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntyā*)<sup>b</sup> and are separated by pādas<sup>c</sup>, as the Aitaśa (pralāpa)<sup>d</sup> and the verses technically called Devanitha, &c.; for in the Kuntāpa (section) all that constitutes one hymn<sup>e</sup>.

सूतेकदेशा  $m^1 fk^2$ , सूतेकदेशा  $b$ .—कुत्याः  $m^1$ , कुत्याः  $b$ , कुत्याः  $fk^2$ .—निशाक्षाः  $b$ ,  
निशाक्षाः  $f$ , निशाक्षाः  $k$ , निशाक्षाः  $r^2$ , नितांताः  $m^1$ .—यथेतशो  $m^1$ , यथेतशो  $fk^2$ , यथेतशो  
 $b$ .—देविनिपादिसंज्ञा  $fk^2$ , देवतयादिसंज्ञा  $m^1$ , देवनीथादिशंज्ञा  $b$ .—कुत्तापे  $b$ , तुत्तापे  
 $fk$ , कुत्तापे  $r^2$ , कुत्तापे  $m^1$ .—एकं हि सूक्तम्  $b$ , एकं सूक्तम्  $fk^2$ , एकसूक्तम्  $m^1$ .

<sup>a</sup> That is the Nividis in the Nivid-sūktas and the Praisās in the *praiśikam sūktam*.  
<sup>b</sup> The word *kuntyā*, which is not found elsewhere, must mean ‘a stanza belonging to the Kuntāpa section.’ The latter is defined as a hymn containing thirty stanzas (*kuntāpanāmakam tṛṣṇudreṣṭam sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AS'S. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-130) cp. Bloomfield, SBE., vol. xlvi, pp. 688 ff. <sup>c</sup> The AB. states that the Aitāśa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śāyus*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all ā in the verb, I have retained the reading *niśāstāḥ*, ‘separated’ (see St. Petersburg Dictionary under *✓śās*), though greatly tempted to make the correction *viśāstāḥ*, ‘separately recited’; cp. AB. iii. 19. 8: *trir nividā sūktay viśāyset*. <sup>d</sup> In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāśa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AS'S. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AS'S. viii. 3. 25) in his commentary on AB. vi. 34. 1. <sup>e</sup> This agrees with Sāyaṇa’s statement that the (whole) Kuntāpa hymn includes the Aitāśa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*puriṣa-pada*)<sup>a</sup> of these (Mahānāmnī stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm<sup>1</sup>r, आसां स्थात fbk.—स्थात्प्रजापतेः hm<sup>1</sup>r, लभिदेवतम् bfkr<sup>2</sup>.—  
 आग्नेयमैक्षं वैष्णवं hdr, ऐक्षं च वैष्णवं चैव b, विक्रं त्वा वैष्णवा चैव fk, विक्रं त्वा वैष्णवं  
 चैव r<sup>2</sup>.—पौर्णं चैव तु पश्चमम् hdm<sup>1</sup>, पौर्णं देवत्नु पश्चमम् r, पौर्णं चैवमतः परम् b,  
 पौर्णं चैवमनः परम् fr<sup>2</sup>, पौर्णं चैवमनः परम् k.

<sup>a</sup> These are supplementary pieces used to fill up (like rubble, *puriṣa*) in the recitation of the Mahānāmnī stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauśitaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni puriṣam iti śasyante*. According to the Anukramanī of the khila collection also there are five: *puriṣa-padāny āgneya-vaiṣṇava gindra-pauṣṇa-daiṣvāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra’s reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviniśa Brāhmaṇa xiii. 4. 12, 13; AS'S. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praisās and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praisās.

प्रेषा ये च *hdr*, प्रेषा ये च *b*, प्रेषां ये च *fk*, प्रेषा एष *m<sup>1</sup>*.—हविर्यस्तात् *hm<sup>1</sup>r*, हविर्यस्ता च *b*, हविर्यस्ता *fk*.—०देवताश् *hdm<sup>1</sup>*, ०देवताश् *bfk*, ०देवताश् *r*.—च ते *hbdkr<sup>2</sup>*, च ये *m<sup>1</sup>*, तु ये *r*.—The end of the *varga* is here marked by ११ in *hbdk*, not in *m<sup>1</sup>d*. The fact that *h* marks the end of the previous *varga* after ११ and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that ११-१२ belonged to the original text; a conclusion corroborated by these lines being composed in the *triṣṭubh* metre.

## 22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas<sup>a</sup> (can be ascertained) by their respective characteristic names<sup>b</sup>; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

सिङ्गोद्ध देवताः *hdm<sup>1</sup>rbfk*, सिङ्गोद्धदेवताः *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*.—निगदेन *hdm<sup>1</sup>r*, निगदेषु *bfkr<sup>2</sup>*.—कल्पाणुगा *hm<sup>1</sup>r*, कल्पाणया *k*, कल्पाणी *f*, कल्पाण *b*.

<sup>a</sup> See St. Petersburg Dictionary, sub voce. <sup>b</sup> That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitṛ the Uṣṇihs, to Soma the Anuṣṭubhs, to Br̥haspati the Br̥hatīs<sup>a</sup>.

उष्णिहः *m<sup>1</sup>bfr*, उष्णिहा *hdr<sup>3</sup>*, उष्णिकः *kr<sup>2</sup>*.

<sup>a</sup> On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramaṇī of the White Yajur-veda (Weber's ed. p. lv): *gāyatrī agnīḥ, uṣṇihāḥ savitāḥ, anuṣṭubhāḥ somaḥ, br̥hatīyā br̥haspatīḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubhs, one should know, belong entirely to Indra<sup>a</sup>; and all Jagatis<sup>b</sup> whatsoever belong to the All-gods.

ऐश्वर्य *hr*, ऐश्वर्य *d*, ऐश्वर्य *f*, ऐश्वर्य *k*, ऐश्वर्य *b*.—यात् *hm<sup>1</sup>r*, यत् *fk*, यात् *b*.

<sup>a</sup> According to the VS. Anukramaṇī the Pañktis belong to Varuṇa and the Triṣṭubhs to Indra: *pañkter varuṇas triṣṭubha indraḥ*. <sup>b</sup> VS. Anukramaṇī: *jagatyā vīśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa<sup>a</sup>. The Nicṛts are declared to be Indra's, and the Bhurijes are traditionally held to be Vāyu's<sup>b</sup>:

स्वराजो br, स्वराजा fk, स राजो hdm<sup>1</sup>.—एक्षस्त्रियूतः hdm<sup>1</sup>, विवृतः b, एक्षस्त्रियूतिः r, एक्षस्त्रियूतिः fk.—भृत्यं hdm<sup>1</sup>, भृत्यं bfkr.—107<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. VS. Anukramanī: *virājō mitrāḥ, svarājō varuṇāḥ.*   <sup>b</sup> No statement, VS. Anuk.

A 108. or these two <sup>a</sup> may belong (to the god) in whose sphere <sup>b</sup> (they are), or they may (both) have Vāyu for their deity <sup>c</sup>.

But all the Atichandas metres have Prajāpati for their deity <sup>d</sup>.

प्रजापतिदेवताः hmrsk, प्रजापतिदेवताः b.—108<sup>b</sup> = 122<sup>d</sup>.—The end of the *varga* is here marked by २२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, *nirṛt* and *bhurij* each taken as a singular.   <sup>b</sup> That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other.   <sup>c</sup> This line (108<sup>ab</sup>) is found in A and m<sup>1</sup> only. It has this position in m<sup>1</sup>, but comes after 107<sup>ab</sup> in A. I have placed it here because it seems much more naturally connected with 108<sup>ab</sup>, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107<sup>ab</sup>; and because we may infer from the silence of the VS. Anukramanī about both, that the two lines are thus connected. If the alternative in 108<sup>ab</sup> had any reference to 107<sup>ab</sup>, it would probably have been mentioned in the VS. Anukramanī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107<sup>ab</sup>.   <sup>d</sup> Cp. VS. Anukramanī: *atichandasāḥ prajāpatiḥ.*

### 23. Deities of metres, Vedas, Vāsatkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā <sup>a</sup>.

पौरुषो द्विपदा सर्वा h, पौरुष द्विपदः सर्वा d, पौरुषा द्विपदः सर्वा m<sup>1</sup>r, द्विपदा पौरुषं क्लन्ते bfkr<sup>2</sup>.—ब्राह्मण एकं hmr, ब्राह्मी लेकं bfkr<sup>2</sup>.—109<sup>ab</sup> is found in A and m<sup>1</sup> only.

<sup>a</sup> Cp. VS. Anukramanī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā.*

110. All stanzas of the Rg-veda (*rc*) are sacred to Agni <sup>a</sup>, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya <sup>b</sup>.

समस्ता चक्र hmr, समस्त चक्र fk, समस्तस्युच b.—आपेत्यो hm<sup>1</sup>r, आपेत्या bfkr.—वेत्र hm<sup>1</sup>r, लेत्र fk, लेत्र b.—सामानि m<sup>1</sup>fkr, सामानि hd, मामानि b.

<sup>a</sup> Cp. VS. Anukramanī: *servā rca agneyyaḥ.*   <sup>b</sup> Op. ibid.: *sāmāni saūrāṇi servāṇi brāhmaṇāṇi ca.*

111. The call ‘*Vasat*’ is sacred to the All-gods, (and) the sound ‘him’ (*himkāra*)<sup>a</sup>. (The Āgur formula) ‘We who sacrifice’ (*ye yajāmahe*)<sup>b</sup> is a form of the thunderbolt<sup>c</sup> which is preceded by speech. The call ‘*Svāhā*’ has Agni as its deity.

रुपं hdm<sup>1</sup>r, न्तं b, चयं fk.—याक्षुर्यं hm<sup>1</sup>r, वा पूर्वं b/k.—०मिदेवतः hdbr,  
०मिदेवताः f, ०मिदेवतः m<sup>1</sup>.

<sup>a</sup> *Himkāra* is mentioned with *vasaṭkāra* in AB. iii. 23. 4. <sup>b</sup> The formula used at the beginning of the *yājyā*. See Haug, Aitareya Brāhmaṇa, vol. ii, p. 133, note. <sup>c</sup> Cp. AB. ii. 28. 5: *āgūr vajrah*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head<sup>a</sup>; the first tone belongs to the palate<sup>b</sup>.

स्वधीवं hm<sup>1</sup>r, स्वचेवं b, तथिवं fkr<sup>2</sup>. — तालव्यः hm<sup>1</sup>rb, तास्वाः f. — प्रथमः hm<sup>1</sup>fr,  
प्रथम् bkd.

<sup>a</sup> Cp. below, 116.

<sup>b</sup> Cp. below, 117. See VS. Pratiśākhya viii. 47.

113. But the second belongs to the centre of the brows<sup>a</sup>, the third has its place (*samśrita*)<sup>b</sup> in the ear<sup>c</sup>, the fourth should be (regarded as) in the tip of the nose<sup>c</sup>, the low (tone) is stated to belong to the chest<sup>d</sup>; one pronounces the *Atisvāra*<sup>e</sup> as formed by a protraction (*karsana*) of the low (tone).

०संश्रितः: hdm<sup>1</sup>r, ०संस्थृतः: b, ०संमृतः: fk.—०सो मन्दू उच्चते hm<sup>1</sup>br, ०सोर्मंदू ---  
च्छते fk.—मन्दू कर्षणसंयुक्तम् hdm, मन्दू कर्षणसंयुक्तम् m<sup>1</sup>, मन्दू कर्षणसंगम् b, मन्दू कर्षणसं-  
स्थृतम् fk.—अतिस्वारं hdb, अतिस्वृतं f.—प्रशंसति hm<sup>1</sup>r, तु तं विदुः B.—The end of the  
*varga* is here marked by २३ in m<sup>1</sup>, after ११५<sup>a,b</sup> in fk, also in b, but by ३३, not at all in hd.

<sup>a</sup> Cp. below, 117.<sup>'</sup> <sup>b</sup> Cp. below, 118. <sup>c</sup> Cp. below, 118. <sup>d</sup> Cp. below, 119.

<sup>e</sup> This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvārya*, is used below, 120; cp. the definition given there: *vikarṣeṇa man-*  
*drasya yuktah*.

#### 24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुष्ठं hm<sup>1</sup>rb, सर्वा k, omitted in f.—मनुष्याः प्रथमं स्वरम् hm<sup>1</sup>r<sup>2</sup>, मनुष्याः प्रथमस्वरम् fk, मनुष्यः प्रथमः स्वरम् b, मनुष्यास्त्वितरेत्विभिः r.—पश्चवः hdm<sup>1</sup>r<sup>3</sup>bfskr<sup>2</sup>, वस्तवः r.—This and the following two ślokas (114–116) come before 113 in bfskr<sup>2</sup>.

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपभुजते hdr, (०ञ्च)ोपभुजते f चौपभंजते b, चौपभुजते<sup>1</sup>, तूपभुजते m<sup>1</sup>, तूपभुजते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मन्द्रं b, मन्द्राः fk, मन्द्राः hm<sup>1</sup>r.—115<sup>c,d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*kruṣṭi*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिसारसु hdm<sup>1</sup>r, अतिसारसु bfskr<sup>2</sup>, अतिसार्वसु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सर्वस्य hm<sup>1</sup>bfsk, शेषस्य r.—वैश्वदेवः m<sup>1</sup>bfsk, वैश्वदेव hr.

117. The first tone, belonging to the palate (and) peculiar to the Sāmans, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः hm<sup>1</sup>r, आदित्यदेवतः bsk, चेहस्य एव तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—भुवोदीशं समाप्तिः hdm<sup>1</sup>r<sup>3</sup>ikr<sup>2</sup>, भुवोदीशसमाप्तिः b, भुवोदीशसमाप्तिः यः r.

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनसु hm<sup>1</sup>rbfsk, आपेयसु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—कर्णी hdb, कर्णी fk, कर्णो r.—स्वर hm<sup>1</sup>r, स्वर b, स्वर fk, लेषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २४ in bsk, not in hdm<sup>1</sup>.

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चाचुपः: h̄dr, चाचुवः: m<sup>1</sup>, चचुष् b, चचूश् f, चचुसु k.—सूर्यदेवतः: hd, सूर्यदेवतः: b fkr.—117<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—उच्छते hdm<sup>1</sup>r, औरसः: b, औजसः: fk.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located <sup>a</sup> in the position of the low (tone).

विकर्षेण तु hm<sup>1</sup>r<sup>3</sup>, विकर्षेण तु h̄d, विकर्णेण तु fkr<sup>2</sup>, कर्णेणेव r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—युक्तोऽति-  
स्वार्य m<sup>1</sup>r, युक्तो निस्वार्य hd, स्वरो तिस्वार्य f, स्वरो तिस्वार्य b.—स मेत्रावश्यो hm<sup>1</sup>fr,  
स मेत्रावश्यो k, सा मेत्रावश्यो b.—मन्दस्थानसमाहितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मन्दस्थानसमाहित षट्  
hdm<sup>1</sup>r<sup>3</sup>, मन्दस्थानि समानि षट् bfk.

<sup>a</sup> *Samāhitāḥ* being used in much the same sense as *samākritāḥ* in 117<sup>d</sup> and 118<sup>b</sup>.  
The reading *samāni* *sat* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three <sup>a</sup> are the three Lords of the World <sup>b</sup>.

सामस्वराणां hm<sup>1</sup>rbfk, इति स्वराणां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—एते देवा इहोदिताः hdm<sup>1</sup>rbfk,  
उत्ताः सामसु देवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of the three tones of the Rg-veda. <sup>b</sup> That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokādipatayas trayāḥ*.

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवतो hdb, वाग्देवतो m<sup>1</sup>fkr.—थवापेयः hm<sup>1</sup>r, थवापिद्धः b, थवापिदेः f.—  
प्रस्तावचैव hm<sup>1</sup>r, प्रस्तावः सर्वं b, प्रस्तावः सर्वं f.—उद्गीथोपद्रवाविश्वी hd (‘थौप’ d),  
उद्गीथोपद्रवाविश्वा r, उद्गीथोपद्रवाविश्वा m<sup>1</sup>, उद्गीथोपद्रवा चद्रौ b, उद्गीथोपद्रवाचद्रौ  
f.—वा वायुदेवते hdm<sup>1</sup>r, वोभयदेवते b, चोभयदेवते fk. The feminine dual ‘देवते’ is perhaps  
due to a mechanical repetition of the pāda स्थातां वा वायुदेवते occurring above, 167<sup>d</sup>.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound ‘him’ and with the sacred syllable <sup>a</sup> Om (*pranava*) at the beginning <sup>b</sup>.

निष्ठन् hm<sup>1</sup>r, निष्ठन् fk, निष्ठन् b.—बीर्तनात् hm<sup>1</sup>r, बीर्तनात् b.—123<sup>ed</sup> is omitted  
in fk.—The end of the *varga* is here marked by २५ in b, not in hdm<sup>1</sup> (nor in fk as 123<sup>ed</sup> is wanting).

\* In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nidhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note <sup>39</sup>; cp. Śāyaṇa on AB. iii. 23. 4: *hīṅkārādayaḥ pañca sāmāṇśā vaitvadēvavayavāḥ*.      <sup>b</sup> Cp. Śāyaṇa, l. c.: *udgātrā pañchi-tavyaḥ sāmna ādau him ity evaṃ śabdo hīṅkārah*.

### 26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

अक्षसमस्तानां hm<sup>1</sup>r, अवस्तमस्तानां b.—१२४<sup>a</sup><sup>b</sup> is omitted in fk.—देवताविद्विद्वित्त  
hm<sup>1</sup>r, दैवता तदुपेष्ठेत f, दैवता तदुपेष्ठेत k, दैवता तिदुपेष्ठेत b.

125. The Seven Seers<sup>a</sup>, the Vasus, the Gods, the Atharvans, the Bhṛgus, Soma, Sūrya, and Sūryā<sup>b</sup>, Pathyā svasti, the Two Worlds for whom formulas are stated<sup>c</sup>, Kuhū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्थयो वसवस्थापि देवा m<sup>1</sup>r, सप्तर्थयो अष्टवस्थापि देवाः hd, बापर्थयो देवश्चापि  
देवा fk, सर्व अष्टर्थयो देवास्थापि देवाः b.—अर्थर्थाणो m<sup>1</sup>r, अर्थर्थाणो bk, अर्थर्थाणो f,  
अर्थर्था hd.—सोमसूर्याः hd m<sup>1</sup>rfk, सोमसूर्या b, चंशोऽर्थमा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वस्ती br, स्वस्ति  
hd m<sup>1</sup>fk.—चैत्यमन्ते hd m<sup>1</sup>r, भोक्त्रमन्ते fk.—गुण्गृ hd fkr, गुण्गृ b.

\* With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129.      <sup>b</sup> As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasuryāḥ*, assuming that it is intended for a condensed compound = Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85).

<sup>c</sup> I take this dual to be added to Rodasī in order to distinguish the dual name *rōdasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *rāvadasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ilā<sup>a</sup>, the Āptyas<sup>b</sup>, Vidhātṛ, Anumati<sup>c</sup>, together with the Āngirases,—these should be (regarded as) deities for whom formulas are stated<sup>d</sup>.

असुगीतिरिक्ता hd m<sup>1</sup>, असुगीतिरिक्ता r, प्रसुगीतिरेता b, प्रसुगीतिरेता k, प्रसुगीतरेता  
f.—वा व्याह hd m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, वा व्यात f, वा व्या k, वा व्यी r, व्यामा b.—०तातुमतिर्देया r,

•त्वगुमतिद्या hd, •तागुमतिद्या m<sup>1</sup>, •गागुमतिद्या k, •तागुमतिद्यता b, •गागुमतिद्यता f.—चङ्गिरोमिः सहेताः स्त्रुर् hm<sup>1</sup>rb, चङ्गिराः सहिता स्त्रुर् k, चंगिराः सहेता स्त्रुर् f.

<sup>a</sup> Cp. Nirukta xi. 48.      <sup>b</sup> Cp. i. 128.      <sup>c</sup> The correction *ha yā* is supported by the same collocation, *ha yo*, lower down (130).      <sup>d</sup> The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya <sup>a</sup>, Apām napāt, Aryaman, Vātajūti <sup>b</sup>, Ilaspati, and Rathaspati;

०पतिर्गोः hdm<sup>1</sup>fkr<sup>2</sup>, ०पतिर्दीर्घोः b, ०पति । गौः f, ०पतिर्दीर्घोः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.—सुधन्वा नगोमद्यः b, सुधन्वा नं न गोदः f, सुधन्वा नं न गोधः k, सुधन्वा न गोधः r<sup>2</sup>, सुधन्वा गोभः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुधन्वा नगदः hdm<sup>1</sup>r<sup>3</sup>.—०र्यमा वातजूतिर् hdm<sup>1</sup>r, ०र्यम येतपक्षर् b, ०र्यम यो तथस्त्रुर् f, ०र्यम यो तपस्य ॥ र् k.—०पतिर्शापि hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, ०पतिर्शेव r, ०पति आपि bsk.

<sup>a</sup> That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. *Saudhanvana* and *Agohya* are commented on in Nirukta xi. 16.      <sup>b</sup> This seems to be a corruption, as there is no deity of this name anywhere; it may stand for the epithet of some deity, like *tuvijāta* as the name of an Āditya in BD. iv. 82; see note there.

128. the Rbhūs, Parjanya, Mountains, and the Females (*gnāḥ*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśāḥ*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods <sup>a</sup>.

पर्वता पाष्ठ पत्नी hdm<sup>1</sup>bsk, पर्वता पाष्ठ पत्नीर् r, पा गाष्ठ पत्नीर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on पाष्ठः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिशश्च hr, देवी पत्नी दिशश्च m<sup>1</sup>, देवपत्न्यो दितिश्च b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k.—The end of the *varga* is here marked by २६ in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

## 27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways<sup>a</sup> or in the other way<sup>b</sup>, no formula is directly known (*pratyakṣa*) to any one who is not a seer<sup>c</sup>.

अगुक्तात्ता hm<sup>1</sup>r, अगुक्तात्ता b, आगुक्तास्त्रां fk.—०न्यथा hm<sup>1</sup>r, ०न्यथा b, ०न्यथे fk.—  
अगृष्टे hm<sup>1</sup>r, अगृष्टे bfk.—मन्त्रम् hm<sup>1</sup>, यंत्रं d, मन्त्रे bfk, मन्त्रः r.

<sup>a</sup> That is, whether the gods here indeed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. <sup>b</sup> That is, whether they are incidental. <sup>c</sup> That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the R̥g-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दार्शण hm<sup>1</sup>fr, दार्शण bk.—तुद्धा r, तुधा hm<sup>1</sup>bfk.—वाङ्मुखेन hrbfk, वाङ्मुखेन  
m<sup>1</sup>.—नियोगः hdr, भियोगः bkr<sup>2</sup>, मिं f.—उपास्तास्ता: hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>, उपास्तावाः r.—  
देवता या hdbfk, देवतस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—या चक्षो b, या: चक्षो fk, यास्तृष्ठो hdm<sup>1</sup>,  
यासृष्ठो r.—The words वेद स वेद देवाण् are omitted in fk (the lacuna being indicated  
by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found  
in bfk, but in hdm<sup>1</sup>r only.

131. Of him who knowing the deities of the formulas<sup>a</sup>, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities<sup>b</sup>.

कर्म hdm<sup>1</sup>r, मर्म bfk.—जुषते hm<sup>1</sup>r, जुषते b, जपते fk.—देवतासास्त्र A, तस्य देव-  
तास्त्र bfk, तस्य देवासी m<sup>1</sup>.—हविर्वाऽ hdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, हविर्वा r, हविर्वाऽ bfkr<sup>2</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī, introduction, § I: *mantrāñām ārṣeyachandodatratavit*. <sup>b</sup> Cp.  
VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhotti, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradīṣṭa*) without correct knowledge a divinity would not desire (*ihetā*).

Therefore one should offer an oblation (only) after carefully committing (*samnyasya*) the deity to mind<sup>a</sup>.

अविज्ञातः hdr, अविज्ञातः bfk m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हविर्वेद हि hd, हविर्वेद न m<sup>1</sup>, हविर्वेद-

३८ श्लक्ष्मी देवता ह, इविर्मानश्चनि १.—देवतम्  $m^1 k$ , देवतम्  $hdbf$ , देवताः १.—मणसि संपत्त्य  $m^1 dr$ , मणसि संपत्त्य  $h$ , मध्ये: संपत्त्य  $f$ , मणुसेष संपत्त्य  $b$ .—देवताः  $hdm^1$ , देवता ब्स्क्र।—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bṣk comes after ४५, which occupies the position of १३२ in those MSS.

\* Cp. VS. Anukramanī, loc. cit.: *samnyasya manasi devatām havir hūyate*.

### 28. Importance of knowing the deities.

133. \* He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session<sup>b</sup>.

साधाराथमपि  $m^1 bṣk$ , also  $h$  (but corrected on margin to ०मेव), ०यमेव  $d$ , ०यमुत  $r^1 r^4 r^6$ .—०विक्षुचिः  $hml^1 r$ , ०विष्टविः  $b$ , ०विक्षुतिः  $sk$ , ०विक्षुतिः  $s$ .—स सचसदिव  $r$ , स तचसदिवः  $bṣk$ , असचसदिव  $hdm^1 r^3$ , स तच दिवस  $s (w^1)$ .—सचसद्विरपोद्यते  $hm^1 s (w^1)$ , ०पीथते  $r^1 r^4 r^6$ , ०पीच्छते  $r$ , स्वर्गसद्विरभियते  $b$ , स्वर्गसद्विरभियते  $sk$ .

\* This śloka is quoted by Śadguruśīya, with a few slight variations, p. 167, 10, 11.

<sup>b</sup> That is, by the gods: cp. VS. Anukramanī, loc. cit.: *svādhyāyam api yo 'dhīte mantrādevatajñāḥ, so 'muṣṭīn loke devair apidyate*.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity<sup>a</sup>; and applying them wrongly one is here deprived of their fruit<sup>b</sup>.

ऋषिष्ठन्दो  $hd$ , ऋषिष्ठन्दो  $m^1 r$ .—तत्पलाच्  $r$ , तत्पलं  $hdm^1$ .—This and the following four ślokas (134-138) are found in  $Am^1$  only.

<sup>a</sup> Cp. the adaptation of 135<sup>ab</sup> in Śadguruśīya, p. 166: *r̄ṣiḥ andodaivatādi vijñānam phalam ucyate.*      <sup>b</sup> Cp. Sarvānukramanī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest<sup>a</sup>, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

ऋषिष्ठन्दो देवतादि  $rs$ , ०देवतादि  $hdm^1$ .—प्राणदृष्टिर्विं  $hdr$ , प्राणदृष्टि विं  $m^1$ .

\* 135<sup>a</sup> is quoted by Śadguruśīya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)<sup>a</sup>, should teach or even mutter (a formula), will fare the worse (*pāpiyāñjāyate*)<sup>b</sup>.

अविदिता hdm<sup>1</sup>r.—ऋषि hd, ऋषि m<sup>1</sup>r.—योऽध्यापयेत् r, याध्यापयेत् hd.

<sup>a</sup> *Yoga* appears to be used here in the sense of *prayoga*. <sup>b</sup> This śloka is quoted by Śadguruśīya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.<sup>2</sup> vol. i, p. 23 (middle). Cp. also Sarvānukramanī, introduction, § 1: *pāpiyāñ bhavati*; ŚB. xiii. 1. 5<sup>4</sup>.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities<sup>a</sup>: it is for this reason (*iti*) that the great seers mention metre in the middle.

<sup>a</sup> This śloka was known to the author of the Sarvānukramanī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatāś chandobhir abhyādhāvan*; cp. Śadguruśīya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle<sup>a</sup> (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*samdhī*) (and) the stanzas (themselves).

—म्भार चामाप्तारं b, आप्तारं वायनाधारं f, आत्मारं वायनाधारं k, आत्मानं वायनाधारं r<sup>2</sup>, आत्मानं सायनाधारं r<sup>3</sup>, आत्मानं स्वायनाधारं hm<sup>1</sup>, आत्मानं स्वात्माधारं d, माप्तस्य वा अनाप्तस्य r.—विविच्या<sup>0</sup> hm<sup>1</sup>rsk, विचित्या<sup>0</sup> b.—०त्वनि hm<sup>1</sup>rb, ०त्वनो fk.—ईचमाणो hdr, ईच्यमाणो m<sup>1</sup>, वीचमाणो b, वस्यमाणो fk.—हुमी hm<sup>1</sup>r, शुती bsk.—संधिम् hm<sup>1</sup>r, संधि fk, संधिं (रितो) b.—देवतवित्पटित hdbr, देवतवित्पटेत् m<sup>1</sup>, देवत्य—ष्टेत् f, देवत्य—ष्टते k.

<sup>a</sup> Cp. Vedāntasāra, i: *ātmānam akhilādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māṇ viddhy akartāram avyayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मामृतम् hm<sup>1</sup>r, ब्रह्मानन्तम् fk, ब्रह्मासप्तम् b.—योनि सदसतोर्धुवम् hdm<sup>1</sup>r, योनि सदसतो ब्रतं fk, योनि सदसदो ब्रतं b.—महस्याणु च hdm<sup>1</sup>r, महस्याणु च b, महस्य-  
क्षय f, महस्यारात्र k.—विश्वेशं hm<sup>1</sup>r, विश्वसं bf, विश्वं स k.—विश्वति hdm<sup>1</sup>rfk, विश्वति b.—The last pāda is repeated in hdbfk.—The end of the *varga* is here marked by २<sup>८</sup>  
in m<sup>1</sup>bfk, not in hd.



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